P/A

PROGRESSIVE ARCHITECTURE

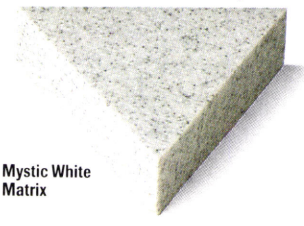
01:91

38TH ANNUAL P/A AWARDS

CREATING A NEW PATH IN VINYL

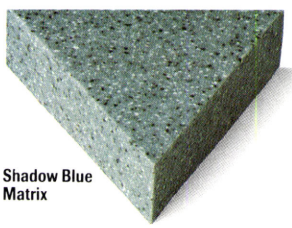
Possibilities™ vinyl sheet flooring features three fabric-like visuals designed to work together.
Heathered pattern in 2′ width serves as a border or accent for dot or weave visuals.
All available in 10 contract colors.
For more information, call 1 800 233-3823 and ask for Possibilities.

Floor design copyrighted by Armstrong.



Mystic White
Matrix

Nutmeg
Matrix



Shadow Blue
Matrix

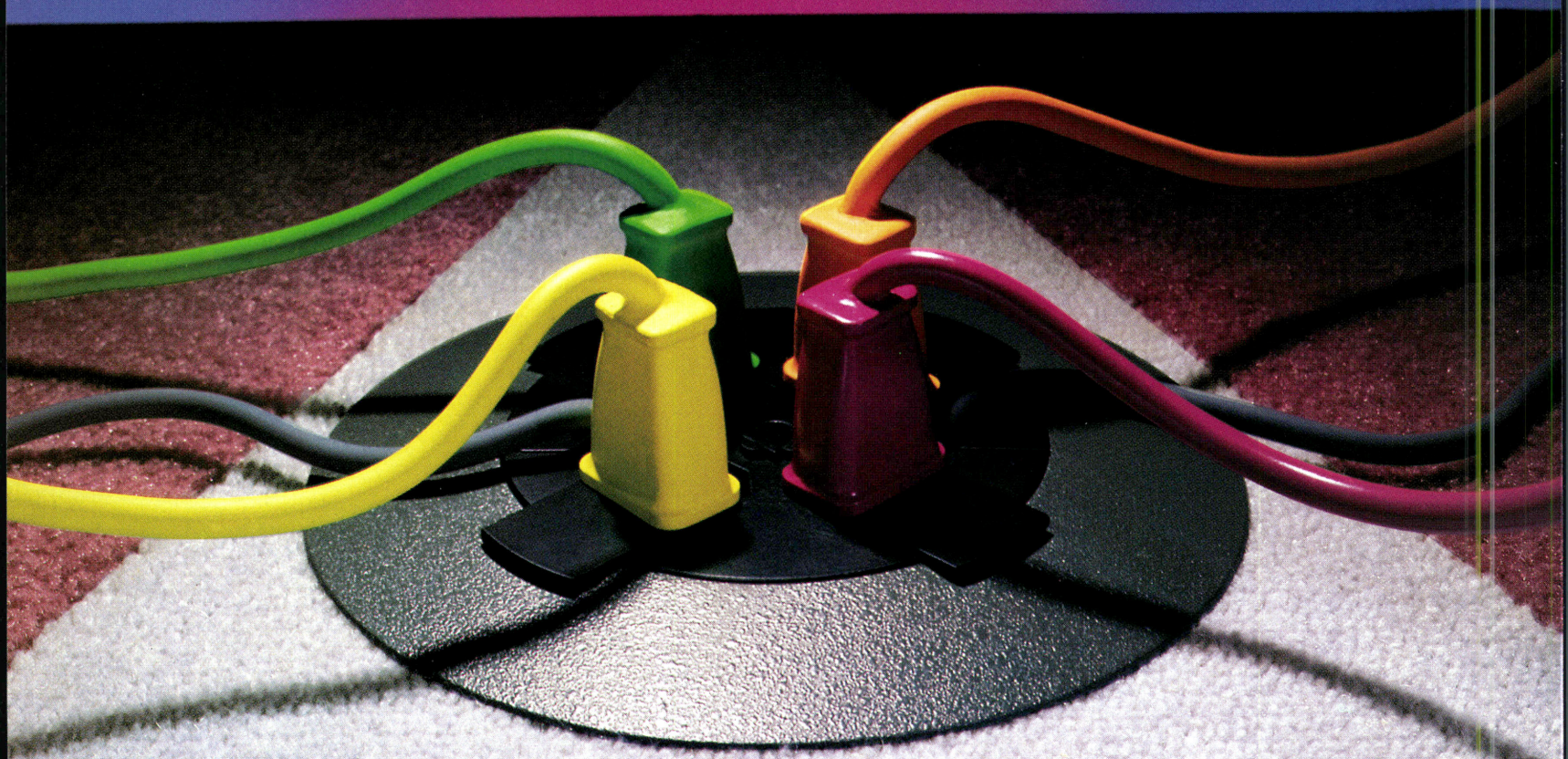
NEVAMAR®
DECORATIVE SURFACES

Circle **No. 329**

Fountainhead solid surface is protected by a 10 year limited warranty.

© Copyright 1990 Nevamar Corporation

FOUR ON THE FLOOR AND MORE...



The Headless Poke-Thru Doubles Its Capacity.

In 1985, Raceway delighted architects, designers and owners by decapitating the electrical outlet "doghouse". The first full capacity Flush Poke-Thru was born.

Four Power Plus Two Communications

Now we've doubled the capacity to four power outlets ... in the same space. In addition, there are two individual low tension openings for telephone, data communications, etc. So now, even the busiest workstations can enjoy the clean, unobtrusive esthetics of the Raceway Flush Poke-Thru.

No quality has been compromised. The receptacles are of thermoset plastic with a sturdy polycarbonate slide cover. Color-coordination choices are available in the carpet flanges.

The "Quad" Flush Poke-Thru is pre-wired and can easily be replaced in the field. All four receptacles are on a single circuit. UL classified and listed for 2 hours.

Send for it. Get flush with power. Write or call Raceway Components, Inc., 208 19th Avenue, Paterson, NJ 07504 (201) 279-1116.

RACEWAY COMPONENTS, INC.

MFG. I.B.E.W. U.L. Classified and Listed Pat. Pending

R

Circle **No. 376** on Reader Service Card

Cover: *Plan and sections of Slow House (p. 88) by Diller + Scofidio. Cover design by Derek Bacchus.*

Progressive Architecture January 1991

P/A

Editor
John Morris Dixon, FAIA
Executive Editor
Thomas Fisher
Profession and Industry Editor
James A. Murphy, FAIA
Managing Editor
Valerie Kanter Sisca
Senior Editors
Ziva Freiman, *Interior design, Features*
Mark Alden Branch, *News, Features*
Associate Editors
Kenneth Labs, *Technics*
Philip Arcidi, *Features*
Assistant to the Editor
Pamela Van Zandt Gillmor
Copy Editor
Mary Bishop Coan
Assistant Editors
Abby Bussel
Julie Meidinger
Editorial Assistants
Wanda Crespo
Agi Muller

Art Director
Derek Bacchus
Associate Art Director
Kristin L. Reid
Assistant Art Director
Leslee Ladds

Contributing Editors
Norman Coplan, Hon. AIA, *Law*
William T. Lohmann, AIA, FCSI, Walter Rosenfeld, AIA, CSI, *Specifications*
Eric Teicholz, *Computers*
Correspondents
Sally Woodbridge, *San Francisco*
Peter Papademetriou, AIA, *at-large*
Thomas Vonier, AIA, *Washington*
Monica Pidgeon, Hon, FAIA, *London*
Donatella Smetana, *Milan*
Joel Warren Barna, *Austin*
Cheryl Kent, *Chicago*
Daralice D. Boles, *at-large*
Donald Prowler, AIA, *Philadelphia*

Vice President—Editorial
Perry Pascarella

Vice President and Publisher
Robert J. Osborn
Business Manager
Daniel H. Desimone
Assistant to the Publisher
Paul McKenna
Administrative Assistant
Carol Zezima
Promotion Coordinator
Cécile M. Lelièvre
Promotion Director
Jack Rudd
Production Manager
Gerry Lynch Katz
Production Assistant
Evelyn S. Blum
Vice President—Circulation
Gloria Adams
Circulation Manager
Jodi Guba-Svenson
Circulation Marketing Manager
Joanne M. Improta

Penton Publishing
Progressive Architecture (ISSN 0033-0752) is published monthly, except semimonthly in October, by Reinhold Publishing, A Division of Penton Publishing, 1100 Superior Ave., Cleveland, OH 44114-2543 Philip H. Hubbard, Jr., President; Robert J. Osborn, Vice President. Penton Publishing: Sal F. Marino, Chairman and CEO; Daniel J. Ramella, President and COO; Philip H. Hubbard, Jr., President, Eastern Operations Group.
Executive and editorial offices
600 Summer St., P.O. Box 1361
Stamford, CT 06904
(203-348-7531).
FAX 203 348 4023
For Subscription Inquiry:
216-696-7000 Ext. 4150

ABP

38th Annual P/A Awards Editor in charge: John Morris Dixon

77 **Introduction: 38th Annual P/A Awards Issue**

Architectural Design

82 **College of Design, Architecture, Art & Planning, University of Cincinnati,** Cincinnati, Ohio · *Eisenman Architects, Lorenz & Williams*
85 **Open House,** Malibu, California · *Coop Himmelblau*
88 **Slow House,** North Haven, New York · *Diller + Scofidio*
91 **House for a Corporate Family,** Malibu, California · *Holt Hinshaw Pfau Jones*
94 **Museum of Contemporary Art,** Barcelona · *Richard Meier & Partners*
96 **Housing for Homeless Mothers and Children,** Escondido, California · *Davids Killory Architects*
98 **Park Road House,** Toronto · *Donald McKay & Company, Ltd.*
100 **CN/Royal Trust Office Complex,** Toronto · *Ellerbe Becket and Dunlop Farrow*
102 **Colton Palms,** Colton, California · *Valerio-Associates*
104 **Municipal Workshops,** Montreal · *Lemoyne Lapointe Magne; Blouin et Associés; Werleman Guy McMahon; Guy Gérin-Lajoie*
106 **The World Bank,** Washington, D.C. · *Kohn Pedersen Fox Associates*
108 **Samsung America Office Building,** Ridgefield Park, New Jersey · *The Hillier Group*
110 **Tract House,** Manhattan Beach, California · *Holt Hinshaw Pfau Jones*
112 **Stone Band School,** Stone Indian Reserve No. 1, British Columbia · *Peter Cardew Architects*
114 **Void Space/Hinged Space Housing,** Fukuoka, Japan · *Steven Holl Architects*
116 **Sculpture Studio, California College of Arts and Crafts,** Oakland, California · *Jim Jennings Arkhitekture*

Urban Design

118 **Piazza Dante,** Genoa · *Machado & Silvetti Associates*
120 **Carr's Hill, University of Virginia,** Charlottesville · *Michael Dennis & Associates*
122 **Future Park: Flushing Meadows Corona Park,** Queens, New York · *Bernard Tschumi Architects; Karen B. Alschuler, Skidmore Owings & Merrill; William R. Alschuler; Nicholas Quennell; Alan J. Plattus*
124 **Daikan Home Ise Shima Funakoshi Resort,** Mie Prefecture, Japan · *The Jerde Partnership, Kumagai Gumi*

Research

126 **Architecture for a Changing Psychiatric Milieu** · *Ben J. Refuerzo and Stephen F. Verderber*
128 **Architecture and Urban Environments of Sicily** · *Jorge Silvetti/Harvard Graduate School of Design*
129 **How the Other Half Builds,** Indore, India · *Witold Rybczynski and Vikram Bhatt*
130 **Guidelines to Energy Efficient Building Rehabilitation** · *Cannon*
131 **Using Computers Before the Working Drawings** · *Glenn Goldman and Michael Stephen Zdepski*

132 **Perspectives:** Jurors' Roundtable
134 **Profiles of Winning Firms**

P/A's Affordable Housing Initiative

51 **Announcing an open design competition for an affordable house to be built in Cleveland.**

Practice

65 **Law:** Waiving the Right to Sue
67 **Computers:** New Intergraph and Autodesk Releases

Departments

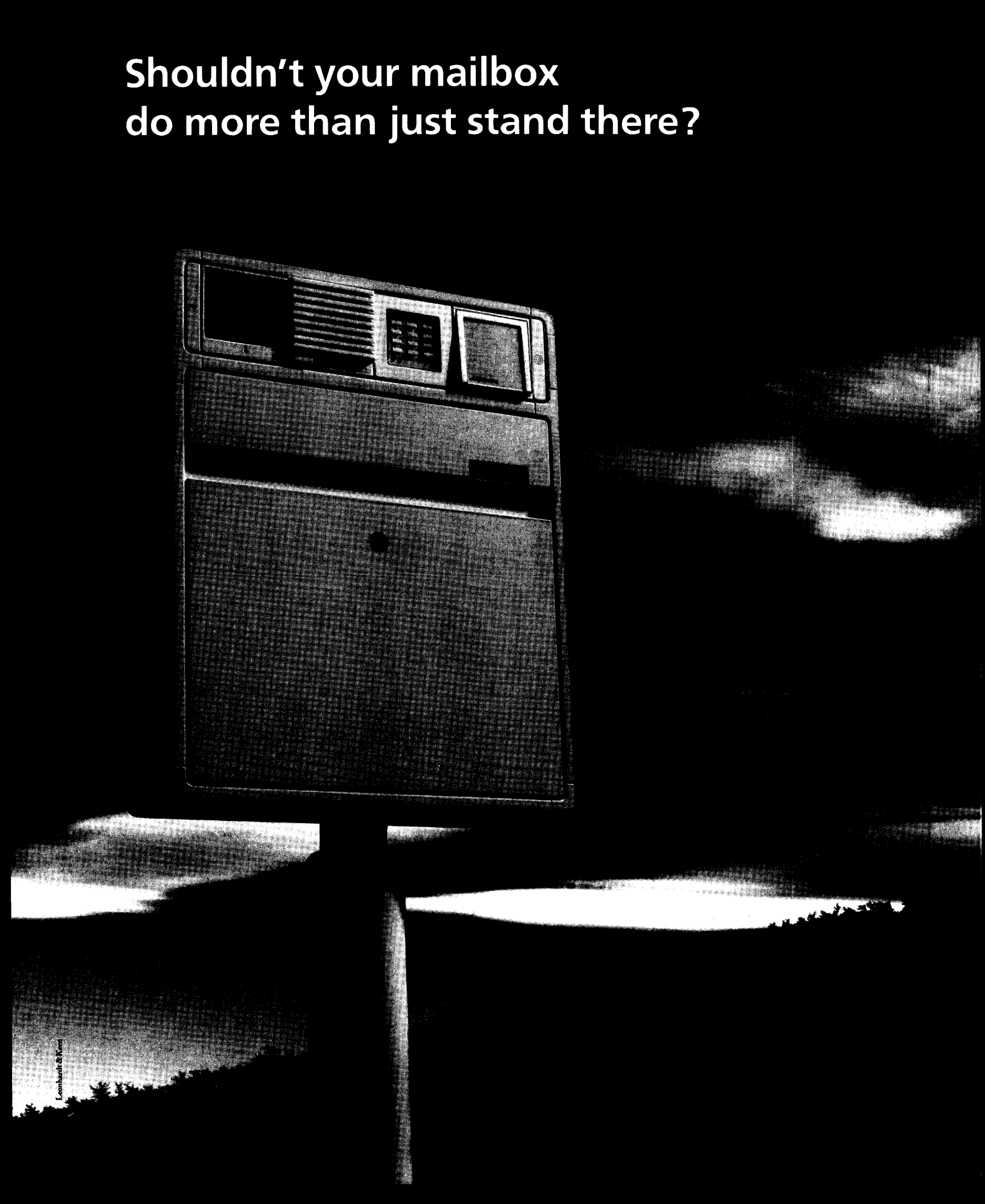
9 **Editorial:** P/A's Affordable Housing Initiative
11 **Views**
23 **News Report**
41 **Calendar**
136 **Books**
149 **New Products and Literature**
159 **Computer-Related Products**
167 **P/A Classified**
173 **Furthermore...**
174 **Advertisers' Index**
175 **Reader Service Card**

Subscription information: Send all subscription orders, payments and changes of address to Progressive Architecture, P.O. Box 95759, Cleveland, OH 44101 (216-696-7000). When filing change of address, give former as well as new address and zip codes, and include recent address label if possible. Allow two months for change. Publisher reserves right to refuse unqualified subscriptions. Professionals include architectual and architectural-engineering firm personnel and architects, designers, engineers, draftsmen employed in allied fields. Subscription rates for U.S. professionals are $39 for 1 year ($48 in Canada, $125 for foreign); $60 for 2 years ($79 in Canada, $190 for foreign); $90 for 3 years ($110 in Canada). U.S. student subscription for 1 year is $39. Subscription rate for U.S. nonprofessionals is $48 for 1 year ($60 in Canada, $130 for foreign). Single copies are $7 in the U.S., $8 in Canada, and $15 for foreign except Information Sources issue, $10 in U.S., $12 for Canada, and $20 for foreign. Permission to photocopy is granted for users registered with the Copyright Clearance Center Inc. (CCC) to photocopy any article, with the exception of those for which separate copyright ownership is indicated on the first page of article, provided that the base fee of $1 per copy of the article plus $0.50 per page is paid directly to CCC, 27 Congress St., Salem, MA 01970. (Code No. 0033-0752/90 $1.00 + .50) Indexed in ArchiText Construction Index, Art Index, Architectural Index, Engineering Index. Second class postage paid at Cleveland, Ohio, and additional mailing offices. Volume LXXII, No. 1. Printed in U.S.A.

Copyright © 1991 by Penton Publishing, Inc.

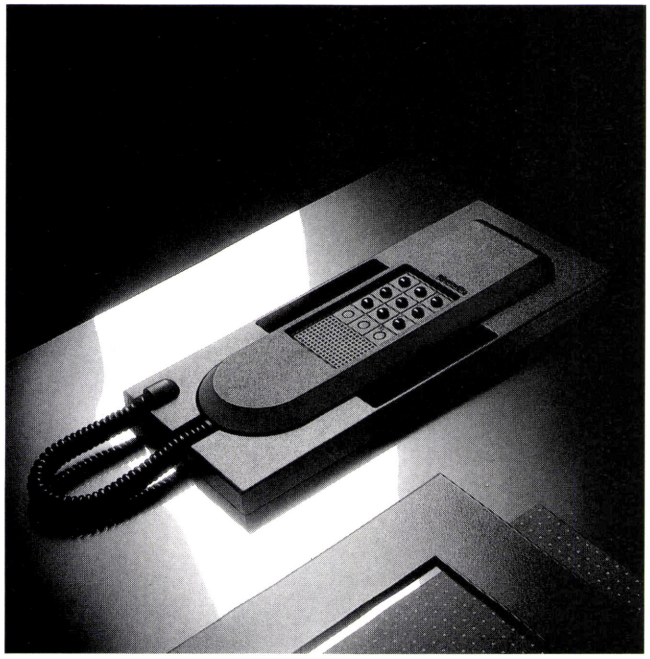
POSTMASTER: Send address changes to PROGRESSIVE ARCHITECTURE, 1100 Superior Avenue, Cleveland OH 44114-2543.

Shouldn't your mailbox do more than just stand there?



If size is the only thing your mailbox can boast, you should get acquainted with its Siedle counterpart. It's roomy. It has looks (a fact confirmed by numerous awards for design excellence). It can be flush-mounted, surface-mounted or free-standing. But besides all that, the Siedle-Vario® modular mailbox system has brains. It integrates a wide range of functions within a single variable unit to become a state-of-the-art communication and control center.

With Siedle, you can have a high-security mailbox hooked up to the HT 511-09 house telephone (shown here built into a desktop), which also opens doors and turns on lights.



Including an illuminated house number, call and talk buttons, lighting control, a door loudspeaker, etc., etc. With the addition of a coding and control module with built-in microprocessor, you simply key in your secret code and the door opens. You can program it to operate the garage doors, turn on the outside lights, raise or lower the blinds ... about the only thing it won't do is bite the mailman.
To find out more, send in the reply coupon – or call 215-353-9595, fax 215-353-9716.

Coupon – – – – – – – ✂

Send to: Siedle Communication Systems of America, Inc.
780 Parkway, Broomall, PA 19008

Please send me further information on Siedle communication systems.

Name _____

Address _____

_____

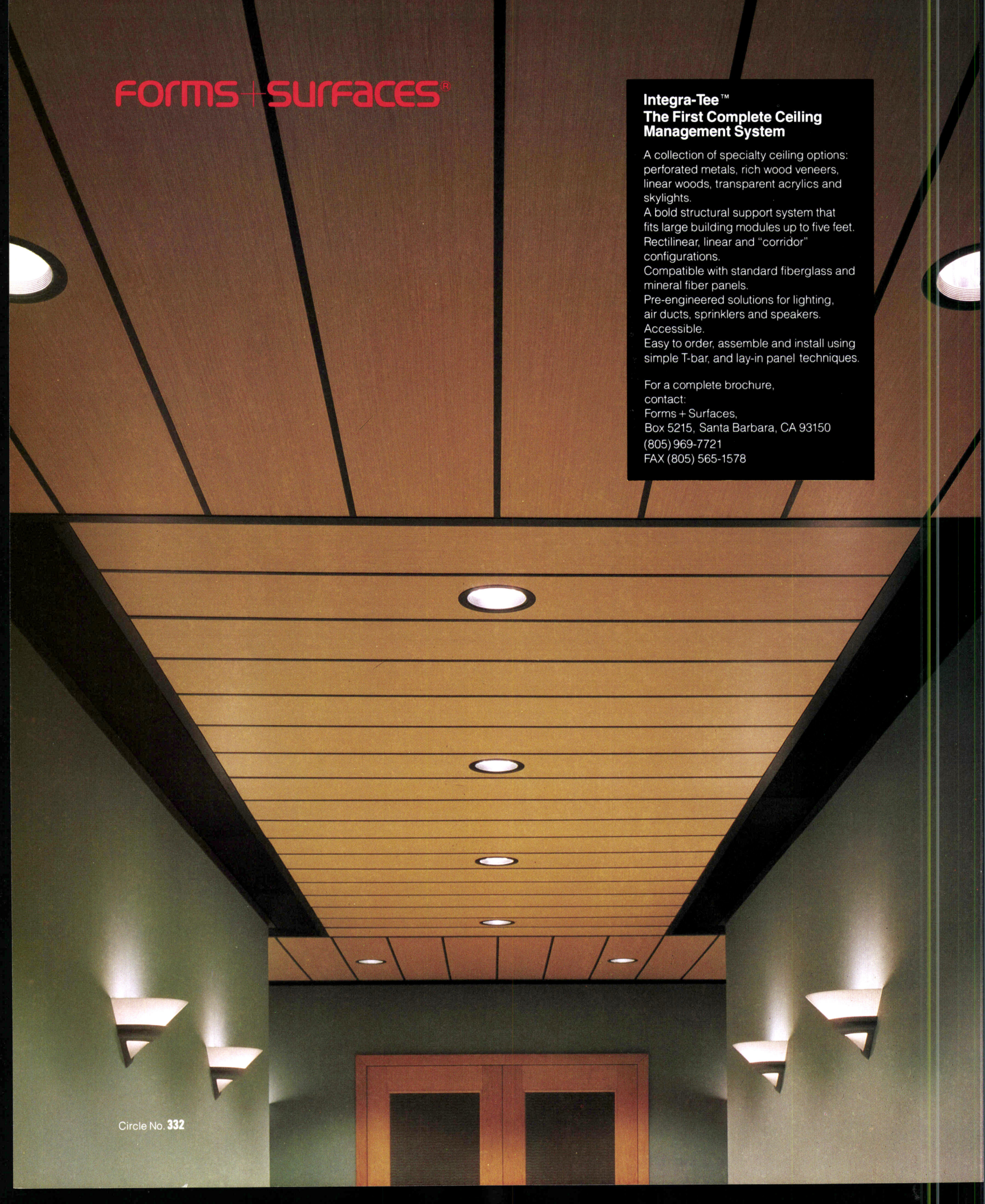
State/Zip code _____

Phone _____

Circle **No. 310** on Reader Service Card

Intercommunication systems.

SSS SIEDLE


FORMS+SURFACES®
Integra-Tee™
The First Complete Ceiling Management System
A collection of specialty ceiling options: perforated metals, rich wood veneers, linear woods, transparent acrylics and skylights.
A bold structural support system that fits large building modules up to five feet.
Rectilinear, linear and "corridor" configurations.
Compatible with standard fiberglass and mineral fiber panels.
Pre-engineered solutions for lighting, air ducts, sprinklers and speakers.
Accessible.
Easy to order, assemble and install using simple T-bar, and lay-in panel techniques.
For a complete brochure, contact:
Forms + Surfaces,
Box 5215, Santa Barbara, CA 93150
(805) 969-7721
FAX (805) 565-1578
Circle No. 332

Editorial
P/A's Affordable Housing Initiative

In this issue, P/A announces its sponsorship of a competition for the design of an affordable house, and its intention to build one of the winners.

We are about to break one of the unwritten rules of journalism by attempting to alter the course of events rather than just report on them. P/A has decided to become a sponsor of and client for affordable housing.

We have covered this country's affordable housing crisis in several ways, from news stories on relevant exhibits, to editorials arguing for new solutions, to entire issues examining what various communities are doing to ease the burden of high housing costs. One such issue of P/A was published in October, 1988 – an issue that won a coveted Neal Award from the Association of Business Publishers.

During the Neal Award presentations last year, President Bush sent a message to the members of the business and professional press, urging us to take a more active role in addressing the problems that plague this country. We at P/A have decided to take the President up on his challenge. We are announcing, in this issue, a competition sponsored by the magazine for the design of an affordable single-family house (see p. 51 for details). An invited jury of housing experts will honor projects, and P/A will then act as a client, commissioning one of the winners to prepare contract documents for construction of the house on a site that we have purchased in Cleveland where our parent company, Penton Publishing, is headquartered. If all goes well, we hope to repeat the process, perhaps with different programs and at different scales, in other cities.

Some people have asked us why do such a thing; after all, a number of builders and developers are already constructing affordable housing around the country. While that is true, little of what we have seen being built is particularly innovative or inspired in terms of design. Almost all of it consists of conventional middle-income housing stripped of most amenities and shrunk to the meanest proportions. It is our belief that, with a thorough rethinking of the problem, affordable housing can exist as a desirable option not only for those who have no economic alternative, but for those who do and who simply have other spending priorities.

It is also a bias of ours that architects and architecturally trained people have much to contribute to the solution of this problem. Granted, the lack of affordable housing has a lot to do with non-architectural conditions: the disappearance of adequately paid low-skill jobs, the drastic cutbacks in federal support for low-cost and publicly financed shelter, the rapid inflation of land values, and the widespread community opposition to any development – and any people – not like those already there. But when it comes to the design and construction of affordable housing, too few architects are called upon, which reveals a fundamental error in the way this country is addressing the issue. Building smaller and cheaper versions of conventional housing is not the answer; what people save on up-front costs they lose in excessive operating expenses or wasted space. Affordable housing is different in kind from that built for more affluent people, and demands even more creativity. Architects are, therefore, particularly crucial to success in this type of housing. If builders seem generally unwilling to let architects innovate in this area, it is incumbent upon a magazine such as P/A to do so – to put our money where our mouth has been for so long.

Such a venture by a magazine, of course, is not new. The Case Study Houses program that *Arts & Architecture* magazine sponsored in the 1950s and 1960s is a notable precedent. That program had a major influence on architecture and housing in this country, and we hope that this program can bring similar benefits.

So why have more magazines not made such efforts? It has much to do, I think, with journalistic ethics, which bars us from interfering in the events we report on. Journalists are supposed to remain objective about the news, whatever their subjective opinions about it might be. Which creates a dilemma for us in the architectural press, since the architectural community has largely rejected the ideal of objectivity implicit in journalism's ethics. Few architects still believe that a strictly objective functionalism is desirable or even possible. And most, I think, have come to accept subjective responses and personal interventions as part of what professionals must bring to problems. In sponsoring this competition and building program, P/A may not be acting the part of journalists, but we are going where our instincts and allegiances lie – with architects. **Thomas Fisher** ■

CALL FOR ENTRIES

PITTSBURGH CORNING

PC GLASSBLOCK® PRODUCTS

★ MADE IN ★ AMERICA

1991 Design Awards Competition

Pittsburgh Corning Corporation announces its third Design Awards Competition. The program recognizes superior architectural and interior designs incorporating PC GlassBlock® products in creative, unique applications.

For 1991, monetary prizes for the "Existing" and "Work-in-Progress" categories have been significantly enhanced to encourage additional entries in project areas with the greatest potential of viable designs. In fact, "Existing" now offers the *largest* First Place award: $6,000.

The Jurors

As in previous years, judging will be by a panel of recognized, outstanding, professional architects—all partners or principals with their firms:

C. William Brubaker, FAIA
Perkins & Will

George Hartman, AIA
Hartman-Cox Architects

Herbert P. McLaughlin, AIA
Kaplan/McLaughlin/Diaz

George M. Notter, Jr., AIA
Notter Finegold + Alexander Inc.

Bartholomew Voorsanger, AIA
Voorsanger & Mills Associates Architects

General Information

1. Projects To Be Considered

Exterior or interior, commercial/residential/institutional/specialty construction incorporating PC GlassBlock® products as a central design element.

2. Eligibility

Architects and interior designers, architectural and interior design firms, schools of architecture and/or their individual students or classes.

3. Entry Fee

$75 per submission; however, the fee is waived for entries by schools of architecture students.

4. Entry Deadline

5 p.m. Eastern Time, Friday, April 26, 1991.

5. Categories

1. Existing, 2. Work-in-Progress, 3. Conceptual.

1989 First Prize Winner, "Existing" Category: Gensler and Associates/Architects—Capital Bank, Miami, FL.

6. Entry Acceptance

Contingent on verification of eligibility and agreement of the entrant's client to cooperate with the competition. All clients will be contacted and final acceptance rests with Pittsburgh Corning Corporation.

7. Awards

First and second place, and up to three honorable mentions per category, at the discretion of the jurors.

8. Prize Amounts

Project Category	1st Place	2nd Place
Existing	$6,000.00	$4,000.00
Work-in-Progress	$4,000.00	$3,000.00
Conceptual	$3,000.00	$1,500.00

9. Notification Of Winners

Winners will be notified by mail or telegram by May 22, 1991. Winners will be honored at a banquet ceremony in Pittsburgh, Pennsylvania in mid-June, 1991. For student winners, travel and hotel expenses will be paid by Pittsburgh Corning Corporation (for up to five individuals).

10. Publishing Of Winning Entries

Entrants agree that if their submission wins, they release and authorize Pittsburgh Corning Corporation to publicize such entries and use them in advertising, and will provide additional graphic materials, if needed and available.

To obtain full details and submission requirements, please call 800-245-1217 (U.S.) or 800-242-1275 (PA) and ask for the Official Design Award Entry Form.
In Canada, call (416) 222-8084.

PITTSBURGH PC® CORNING

Pittsburgh Corning Corporation
800 Presque Isle Drive
Pittsburgh, PA 15239

Circle **No. 360** on Reader Service Card

Views

Housing Market: Variety Available

While it's true that the "home building" industry creates products for the middle and upper classes (Editorial, Nov. 1990, p. 9) it is not true that this is the only or even primary source of housing.

Most of us have lived in a wide variety of homes through our lives from dormitory rooms or rental apartments to townhouses and even detached single dwellings. This experience has a lot to do with one's economic and stage-of-life circumstances and very little to do with products supplied by the "home building industry."

The free market provides these alternative homes in enormous quantity and at virtually every price level. Government involvement has been a mixed blessing at best and in many areas, particularly real estate taxes, a clear hindrance to expanding and improving the supply of existing and renovated dwellings.

To use Japan as an exemplar of public/private cooperation is an astounding choice given the incredible shortage of supply and high cost that characterize housing in that country.

The ability of small entrepreneurs to buy and renovate older buildings has been a major source of decent inexpensive housing in many cities. Even architects are able to afford participation as owners, developers and inhabitants. This is a "free market" phenomenon and not at all mythical.

Paul Hansen, A.I.A.
Booth/Hansen & Associates
Chicago

Housing Market: Hold a Competition?

Your Editorial in the November issue (p. 9) is a good overview of the housing situation, but as a practitioner directly involved in the field, I cannot avoid having some reactions. There is a great difference between theory and practice.

Your views suggest that we should be designing minimal housing in order to solve some of our problems and ease the situation. As you suggest, local codes invalidate it. In my experience with both developers and homeowners, the houses we are designing meet the demand. Banks won't mortgage two-bedroom houses because they are difficult to resell. Consumers want three bedrooms. Most also want a recreation room, so even if they need only two bedrooms, they can use the third for recreation. What about the laundry? Space must be provided for a washer and dryer.

Government housing is fine in theory, but not too successful in practice. Public housing was a great success during the 1930s. Today, they have degenerated into ghettos and the sanctuaries of crime. To promote low-cost housing involves hurdling, first of all, the cost of the land. Then it is straddled with gold-plated specifications, bureaucracy, political pressure and the cost of union labor. This is after it has overcome the resistance of citizens groups worried about it reducing the value their property.

What astounds me is that, coupled with your editorial, you feature, in the issues, houses which surely do not fit your description of what is needed. (I'm glad I don't have to make the beds in the Salge Lakehouse.) Instead of suggesting the architects should have input "even if the money is not there for the moment," why don't you stimulate it? In the 1930s, "Pencil Points" (P/A's earlier name) had competitions such as the Suntile Competition, the Iron Fireman Competition, the Flat Glass Competition. It was the Depression, and architects flocked to enter. We are in the doldrums now, and you would probably get a similar response.

Leon Rosenthal
Architect
Babylon, New York

Housing Market: Get an Architect

Thomas Fisher's November editorial (p. 9) decrying the homebuilding industry as not innovative missed the mark, especially with its comment that ". . . there are just too many people who are inadequately housed, or at the other end of the economic scale, who seek out architects for custom designed residences." Since when should people not seek out architects to solve these problems?

The classic form of owner/architect/contractor still works well, even for modest projects. For example, Lake/Flato's Salge house in the same issue speaks well to low budget and innovation. Most architectural firms in America are small, and willing and able to provide services on small projects efficiently. Rather than bemoan the fact that "builders" aren't innovative, why not explain to the public how architects, whose stock in trade is creativity and innovation, can and routinely do design unique and economically efficient housing?

William Fisher AIA
Capitola, California

Barriers at Home

How disappointing: Your November issue featured award winning houses, yet your editorial cried for innovation. Where is it?

Our population ages; people struggle to get around in the built environment; they'd like to relax at home. Yet every featured design had steps, steps, and more steps. Maybe they were needed in Greece's Parthenon or Rome's Colosseum, but why must we keep trying to hobble activity with level changes?

Thomas G. Deniston
Barrier Free Design Officer
Department of Veterans Affairs
Washington, D.C.

Editors' Response

We concur with those who wrote voicing distrust of government's ability to solve our housing problems. But we do not agree with Mr. Hansen, who suggests in this era of homelessness that the free market has done just fine. Consider the handicapped people referred to in Mr. Deniston's letter: What they need is not more income, but more barrier-free housing, which too few builders – and architects – are providing. Mr Rosenthal observes, correctly, that government is often a source of our housing problems, but government also has the means to help, by providing incentives of various sorts to reduce the risk (and increase the profits) of those who build alternative or innovative housing. For P/A's own efforts in this direction, see Editorial (p. 9) and competition announcement (p. 51). – Editors

Masonry Preservation

Thank you for the articles on masonry preservation in your October issue (starting on p. 38). Your article on stone cleaning is, however, at odds with National Park Service guidelines for stone cleaning. First, the concept that cleaning is beneficial is, to say the least, debatable, particularly when one considers that the wrong process can cause dramatic harm to a building. Second, grit blasting, as was used on the Carnegie, would probably result in a denial were it used on any tax certified rehabilitation. Finally, the National Park Service discourages the use of masonry sealers, as they can cause greater damage to stone.

By contrast, I thought your article on repointing brick, (p. 42) much better. It is far less interventionist and recommends *National Park Service Preservation Briefs* for further reference, alerting people to these valuable guidelines.

Steven McQuillin
Steven McQuillin & Associates
Cleveland, Ohio

(continued on page 12)

(continued from page 11)

Dr. Judith Selwyn, co-author of the article Cleaning the Carnegie, *responds:*

I agree with Mr. McQuillin that the *National Park Service Preservation Briefs* provide valuable guidelines for the treatment of historic masonry buildings. However, these publications are general and try to cover a broad range of buildings; the purpose of our article was to provide a specific case history illustrating a process of thorough testing to find the most appropriate method for cleaning of a specific porous stone that had been exposed to a severely polluted environment. The article also describes the response to the failure of that general method in isolated locations of most severe exposure and the controls that were instituted during that grit blasting to prevent damage to the substrate.

The recommendation to include a water repellent as part of the general restoration program is another response to the specific construction, materials and climate of the project. An extensive program of field and laboratory testing was undertaken prior to the specification of a vapor-permeable water repellent, not a "sealer," as part of the stone conservation program.

Single-Product Specs IV

P/A Contributing Editor Walter Rosenfeld responds to reader letters in last month's Views (P/A, Dec. 1990, p. 11) on single-product specs.

While I'm pleased that my article has drawn such thoughtful replies, I can't agree with many of the points made. I don't think Gilbert Phillips really gets to the heart of my argument. I didn't say "cheapest is best"; just that cheapest is cheapest. The architect should be selecting the product that is suitable for the building and the budget, but there is usually more than one such product in every case if he or she takes the trouble to look. If choices were made chiefly on engineering characteristics, we would have less disagreement; in fact, many such choices are made chiefly on appearance and I object to that. Clearly I'm not concerned with a lack of competition; I am concerned with the architect's indifference to competition. That's what the article was about. Committing the contractor or supplier in writing to meeting the applicable parameters at whatever price the goods sell for is exactly what I was advocating.

Ruth Campbell comes closer to the mark. Specifiers do need to evaluate the materials they specify to determine that they are reasonably acceptable (read "equal"), before bids are received. The market will determine whether the price difference is "significant." I can only support any attempt to "stiffen specifiers' spines." If you don't believe in what you are doing, you probably can't do a very good job. It's still the architect's obligation to verify that non-specified submitted products are acceptable. Performance specifications are not a practical solution because they are so difficult to write and so prone to loopholes. (See my article "The unique product and the public bidding laws," P/A November 1980). There is, however, no reason to ignore life-cycle costs when specifying, and I didn't suggest that. I wasn't advocating a degraded plain brown building, and that's not the necessary result of allowing equal products at any budget level. On the other hand, if you believe that difference in price must mean unequal products,

(continued on page 14)

Circle **No. 333** on Reader Service Card

Long after everything else has gone to ruins, it's worth noting that the entrance still makes a monumental impression.

Kawneer has a complete line of aluminum entrance systems, each a timeless classic in its own right.

Kawneer

The designer's element.

Circle No. 351

Views *(continued from page 12)*
you will have trouble with my position. Naming three products is not "loose" specifying; in fact it can be just the opposite. The architect is in a stronger position to resist substitutions, having done the research necessary to work with the system that everyone else is following.

Peter Borgemeister comes closest to voicing real opposition to my argument. Yes, there are times when single-product specifications are justified, and he cites several of them. He didn't even mention that the architect's experience with successful use of specific products should be factored into his or her specifications, but it's important. I don't agree, however, that there is always a conflict between the best product and the best price. Japanese auto makers have shown us the fallacy of this thinking. Perhaps you do get what you pay for, but it's not clear to me that by paying more you are guaranteed to get something better. I don't think the system works that way.

The U.S. is a big country with competition in almost every product that goes into buildings. We architects need to take advantage of that fact, recognize that source of competition, and use it to our clients' best advantage. I hope we'll hear from some clients on this subject also.

Information Sources Corrections

The following corrections are in order for the P/A Mid-October issue on Information Sources:

The Association for Preservation Technology International should have been included under Preservation and Restoration (p. 11) and Awards Programs (pp. 23–24).
Association for Preservation Technology International
P.O. Box 8178
Fredericksburg, VA 22404
(703) 373-1621
FAX (703) 373-6050

The National Association of Brick Distributors (NABD) should have been listed under Brick (p. 13), and the reference listing under Brick should have included the Brick Institute of America (BIA) *Technical Notes on Brick.*
National Association of Brick Distributors
5959 Baker Road, Suite 370
Minneapolis, MN 55345
(612) 935-8622

The Italian Tile Center (Ceramic Tile, p. 13) should have been listed as follows:
Italian Tile Center
499 Madison Avenue
New York, NY 10022
(212) 980-1500

The U.S. Department of Veterans Affairs (Health Care Facilities, p. 9) should have been listed as follows:
U.S. Department of Veterans Affairs
Office of Architecture and Engineering (088)
811 Vermont Ave NW
Washington, DC 20420
(202) 233-3663

The National Council of Acoustical Consultants (Acoustics, p. 18) should have been listed as follows:
National Council of Acoustical Consultants
66 Morris Ave/PO Box 359
Springfield, NJ 07081
(201) 379-1100

← Circle **No. 320** on Reader Service Card

It is not merely a coincidence that all architectural treasures are remembered for their entrances.

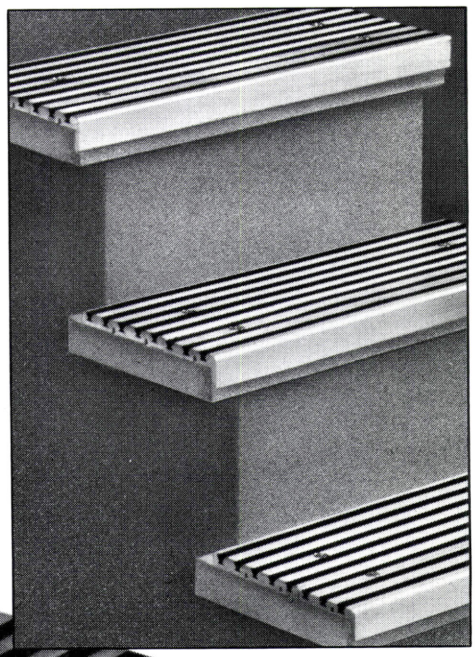
An exceptional building deserves an exceptional entrance. Which is why Kawneer aluminum entrance systems are part of the world's most memorable architecture. They make a building extraordinary.

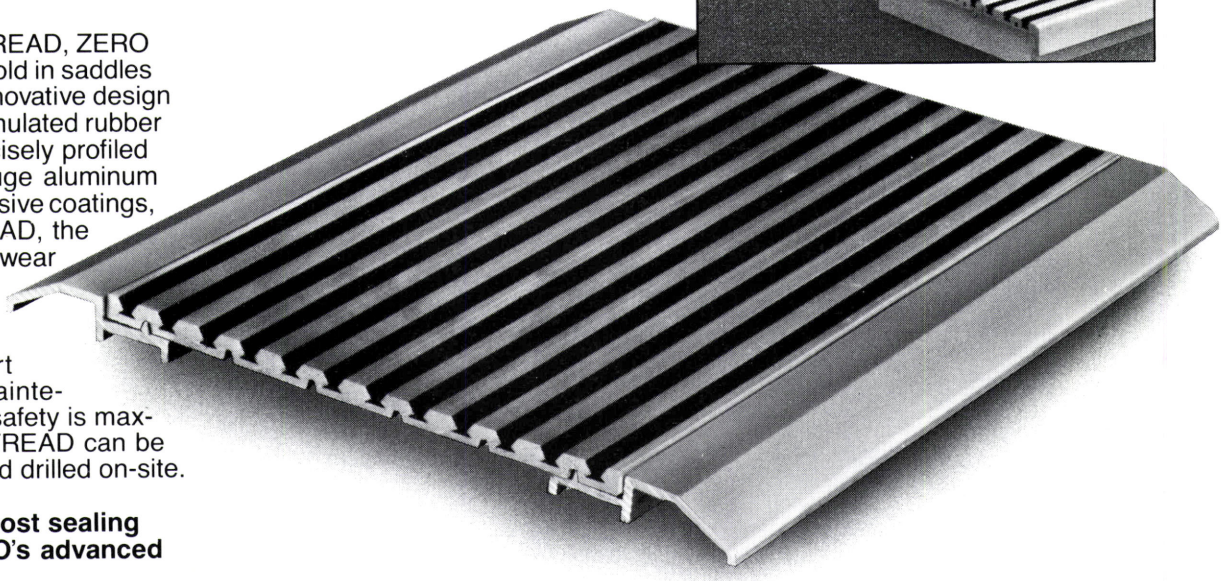
Kawneer

The designer's element.

Circle **No. 352**

From TRACTION TREAD saddles and nosings, to sound, smoke and air sealing systems, there is nothing better than ZERO.



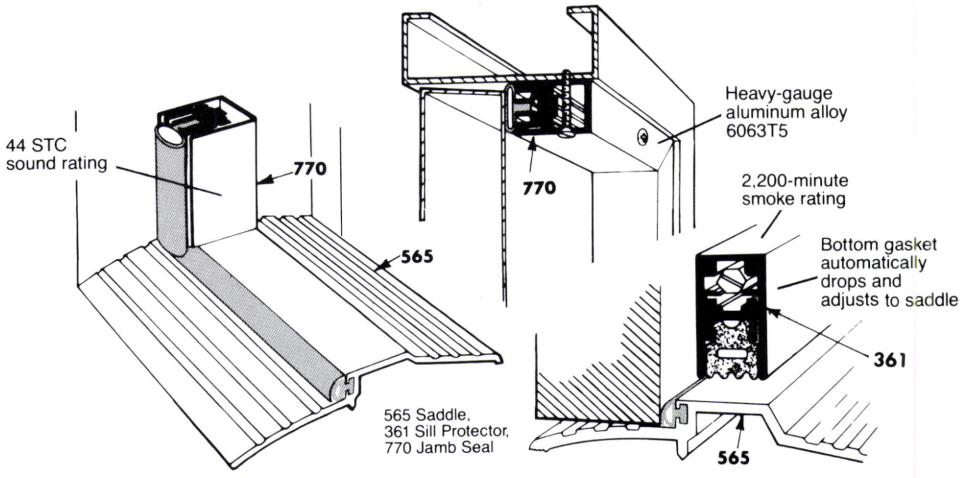


With TRACTION TREAD, ZERO reaches a new threshold in saddles and nosings. Their innovative design features specially formulated rubber inserts fitted into precisely profiled grooves in heavy-gauge aluminum or bronze. Unlike abrasive coatings, with TRACTION TREAD, the metal and rubber will wear evenly to provide continuous traction. Plus, without grooves, water and dirt can't accumulate. Maintenance is minimized, safety is maximized. TRACTION TREAD can be easily cut, shaped and drilled on-site.

Slam the door on most sealing problems with ZERO's advanced technology.

Smoke, fire, noise, light, temperature and air-loss problems need never challenge you again. All the information you need for complete head and jamb protection, automatic door-bottom assemblies, and handicap access systems, is included in our 28-page catalog. You'll find scaled, detailed drawings to make specifying fast and accurate. Virtually everything in our product line can be customized to specifications. Design ZERO products into your plans.

Write or call for product information, engineering assistance and our catalog.



ZERO INTERNATIONAL, INC.
415 Concord Avenue, Bronx, NY 10455-4898
1-800-635-5335
In NYC, call 212-585-3230
FAX 212-292-2243
TELEX 239777 ZERO UR

ZERO INTERNATIONAL

WHEN NOTHING ELSE IS GOOD ENOUGH FOR LONG ENOUGH.

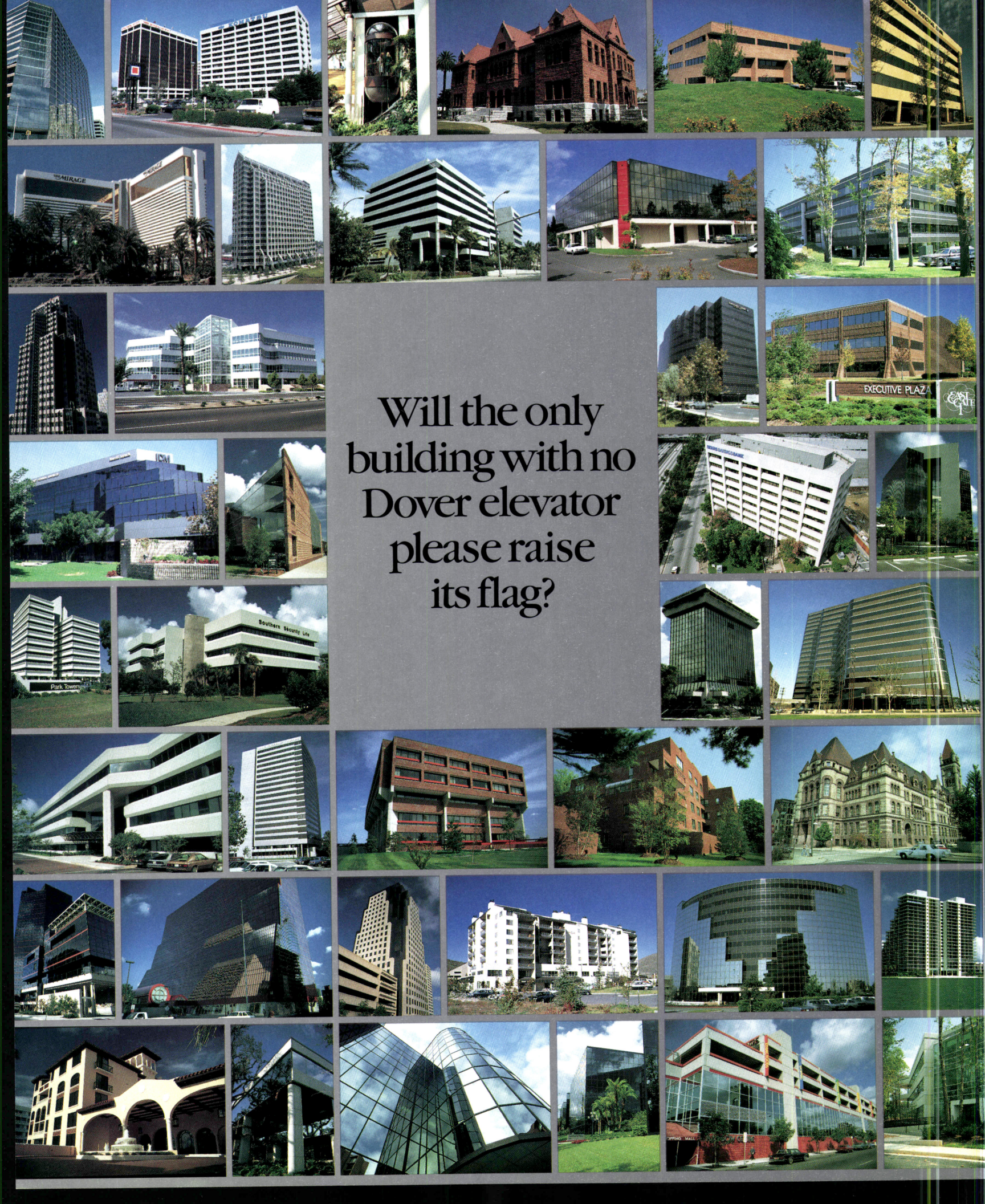
Circle **No. 328**

Artistry is what transforms an entrance from a passage through a building into a passage through time.

No matter what
design statement you're making, Kawneer has
an aluminum entrance system
to help make it immortal.

Kawneer
The designer's element.

Circle No. 353



Will the only building with no Dover elevator please raise its flag?

Making more elevators makes Dover No. 1.

DOVER®
ELEVATORS

P.O. Box 2177, Memphis, TN 38101

The 18th-century capitol building in Colonial Williamsburg is the only building with no Dover elevator. This page, fourth row from the top, second picture from the right, the one with the flag. For a copy of our new Planning Guide, send us your business card, ATTN: Dept P/A.

NAME ONE OTHER DOOR COMPANY THAT LETS YOU STEP OUTSIDE THE ORDINARY.

If you're looking for something a bit unique in a door, look to Marvin. We offer the broadest, most complete line of patio doors on the market today.

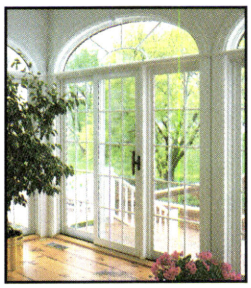
There are traditional wood and clad wood sliding doors. Terrace doors. Retro doors. Even two French door styles (in-swinging and out-swinging).

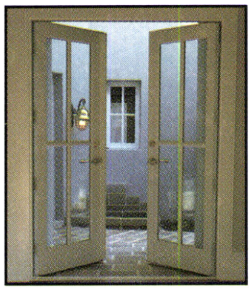
Pick one you like and combine it with our sidelites. Or transoms. Or design your own custom divided lite pattern. The possibilities are virtually endless.

With all the design opportunities available, you can design a door that will truly make your projects distinctive.

You can even match the lite pattern you've chosen for your windows and make your entire home that much more unique.

All with the quality you've come to expect from Marvin: the latest energy-efficient glazing options (including Low-E glass with Argon), an optional low-maintenance clad exterior in four different colors, and tight, precise weatherstripping throughout.





All in beautiful, fine-grained Ponderosa pine that's been carefully selected, milled and treated to protect against rot and decay. And all with the fastest delivery in the business.

If you're ready to step outside the ordinary, there's really just one next step to take. Go to the phone and call us toll-free at 1-800-346-5128 (in MN, 1-800-552-1167; in Canada, 1-800-263-6161). Or write Marvin Doors, Warroad, Minnesota 56763.

You'll find it's a step in the right direction.

MARVIN DOORS

Circle **No. 345** on Reader Service Card

PAC-CLAD®
Metal Roofing Panels

PAC-CLAD Metal Roofing Panels figure prominently on the recently completed Saddlewood Retail Center in Naperville, Illinois. The Architect, Healy Snyder Bender & Associates, selected Colonial Red PAC-CLAD for the roofing panels and Forest Green for the adjacent metal trim. Both colors serve to complement the extensive use of rough-hewn cedar on the project.

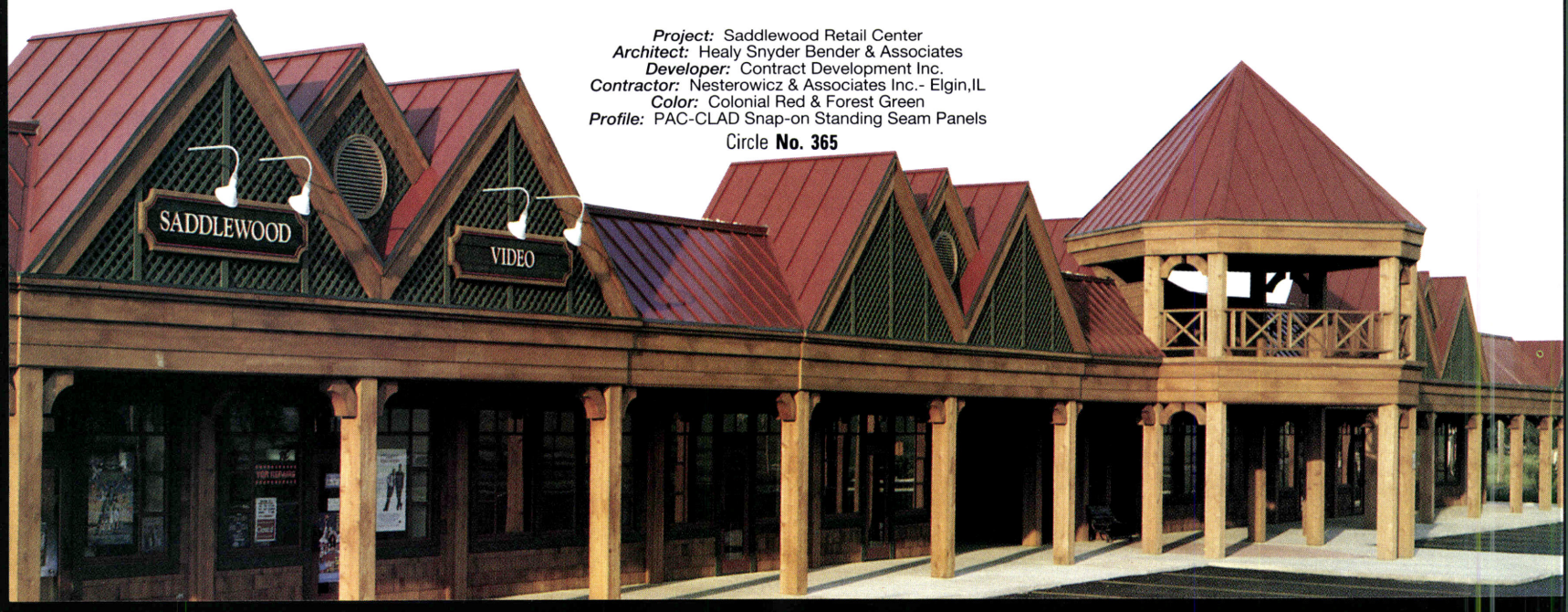
Perhaps the best attribute of the metal work is something you can't see. **PAC-CLAD Panels feature in-line tension leveling.** The result is a panel that exhibits **superior flatness.** Tension leveling is available to our customers at no extra charge.

PAC-CLAD is available from stock in twenty standard colors and is provided with a twenty year warranty covering finish performance. Make sure your next project is the center of attention . . . specify PAC-CLAD.

PAC Petersen Aluminum Corporation

955 Estes Avenue, Elk Grove Village, Illinois 60007
1-800-PAC-CLAD or 1-708-228-7150 FAX: 1-800-722-7150

Other Plant Locations:
Annapolis Junction, MD 1-800-344-1400
Tyler, TX 1-800-441-8661

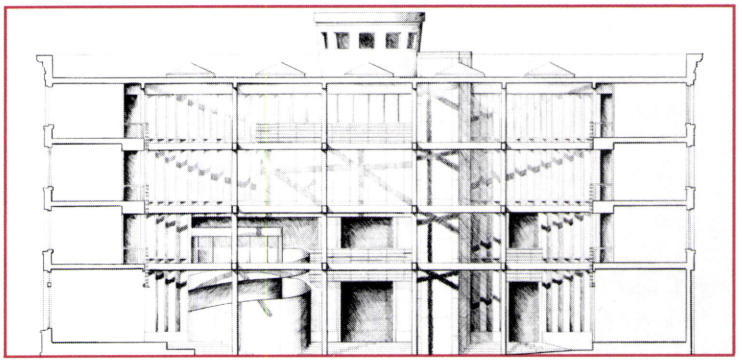


Project: Saddlewood Retail Center
Architect: Healy Snyder Bender & Associates
Developer: Contract Development Inc.
Contractor: Nesterowicz & Associates Inc.- Elgin,IL
Color: Colonial Red & Forest Green
Profile: PAC-CLAD Snap-on Standing Seam Panels

Circle **No. 365**

Alan Karchmer

Interior of renovated CAC by Concordia Architects.



Section through CAC's renovated warehouse.

Collaborative Effort for New Orleans Arts Center

Since its founding in the mid 1970s, the Contemporary Arts Center (CAC) in New Orleans has been a source of artistic strength and creative excitement in a city known more for its historic past than for its contemporary present. Housed for about ten years in two floors of a vacant four-story downtown warehouse, the CAC produced significant exhibitions of local and regional visual artists, performances, and other art-related activities. The industrial spaces of the turn-of-the-century building gave a raw and energetic feel to these events.

After several years of strategic planning, building renovations, and off-site activities throughout the city, the CAC reopened last October in its renovated warehouse facility. The result is a testament to the collaborative spirit espoused by the organization and its architects, Concordia Architects of New Orleans.

It was determined at the beginning of the renovation that the brick façade and the structural integrity of the building would remain intact while the facility's interior would be redefined by contemporary intervention, including functional components and artwork installations. A national competititon was held to select artists for architectural installations throughout the building: the elevator shaft, the oval ramp, the front desk, the message center, the donor recognition alcove, and the exterior lighting. Meeting periodically to share ideas, the artists arrived at common themes that were emphasized to create a coherent whole.

Some may find so many disparate artworks unsettling, but the visual energy and excitement of the interior spaces coincide with and reinforce the organization's personality and purpose. More important, the CAC's multi-million-dollar investment in its facility has reinforced efforts to make the Warehouse District of New Orleans a center for arts and cultural activities. At present over 20 galleries showing the work of local and national artists are clustered in this district, and with coordinated monthly openings, thousands move from gallery to gallery in what must be the largest non-Carnival street parties anywhere.

In a city bereft of economic good news, the art scene here offers real optimism, and efforts are now under way to expand on what the CAC and the galleries have established. If that happens, New Orleans, with the new CAC, is well placed to become an important regional center of contemporary art in America. **William Lake Douglas** ■

The author is public art director of the Arts Council of New Orleans.

P/A Awards jurors comment on this year's entries and the state of the profession. See Perspectives, page 132.

Frank Lloyd Wright vs. J. Edgar Hoover: Was Taliesin a religious cult? See Furthermore, page 173.

Pencil Points

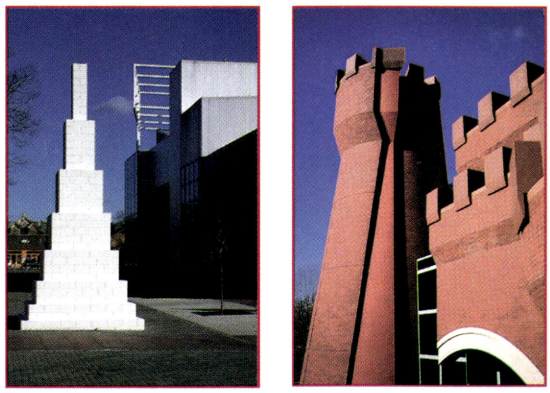
An international competition for a museum to hold the archaeological collection of the Acropolis has been won by Lucio Passarelli and Manfredi Nicoletti, Italy, with P. Bisignati, P. Gandolfi, C. Pietrangeli, D. Schilardi, A. Gare, A. Michetti, and the firm of ENETEC. The museum will be in Athens near the Acropolis.

The City and County of Denver, Colorado has chosen three firms to participate in a design competition for a $65-million Central Library: Michael Graves Architect, Princeton, New Jersey with The Klipp Partnership, Denver; Hoover Berg Desmond, Denver with F & S Partners, Dallas; and Robert A.M. Stern Architects, New York with Urban Design Group, Denver.

Burns Lucas Leon Lucas Architects, State College, Pennsylvania, winners of the 1989 Korean War Veterans Memorial design competition in Washington, D.C., are doing battle with their own client, the Memorial's Advisory Board: "We have been summarily excluded from the design process," says Don Leon of changes to his firm's winning scheme. The strict geometry of the firm's design has been replaced with a more natural topography and a winding path.

Fernau & Hartman, Berkeley, California have won a design competition for the new Napa Valley Museum in Yountville, California. Finalists included: Michael Raymond Hilliard Architects, San Francisco; The Ratcliff Architects, Berkeley; MACK Architects, San Francisco; and Ned Forrest Architects, Sonoma, California.

Michael Van Valkenburgh Associates, Cambridge, Massachusetts has been commissioned by the Walker Art Center to design a 3.5-acre expansion of the Minneapolis Sculpture Garden (P/A, November 1988, p. 102). Construction is to be under way by April.



Photos: John Morris Dixon

Wexner interventions by Sol Lewitt (left) and Chris Burden (right).

Site-specific Art at Wexner Center

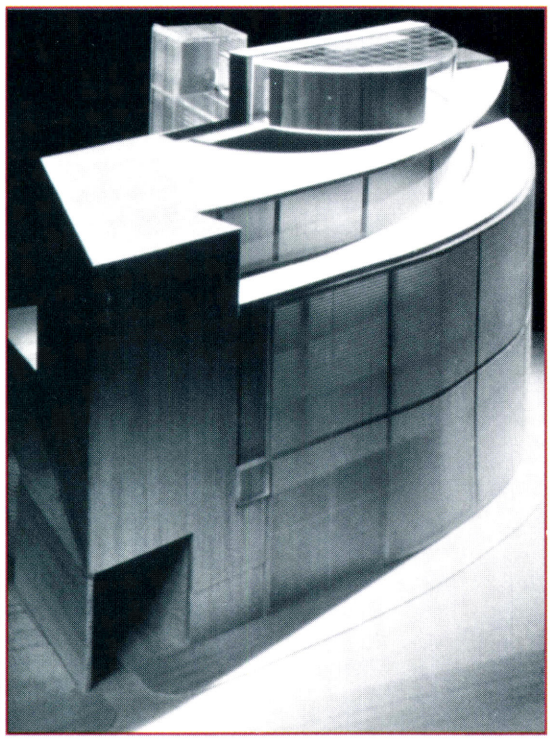
Designed by Peter Eisenman with the art of the future in mind, the Wexner Center at Ohio State University approached this objective for the first time this past fall with the installation of "New Works for New Spaces: Into the Nineties." Opened in the fall of 1989 with empty galleries (P/A, October 1989, p. 68) the center launched its exhibition schedule in 1990 with a three-stage survey of European and American art since 1950. Following two shows on the evolution of Modernism to date, this exhibition answers the question: How can today's artists (if not tomorrow's) respond to this challenging setting?

Some of the 13 artists commissioned for site-specific work here were eager to comment on the architecture. Chris Burden did so most intimately by adding castellations to Eisenman's brick towers; he slyly shows us a more literal re-creation of the armory towers that once stood here – proving, at least to me, that Eisenman's stripped-down forms were the better choice.

Sol Lewitt's installation presents a particularly interesting juxtaposition, because Eisenman's white scaffolding at Wexner looks like a giant variation on Lewitt's familiar hollow cube constructions. Here the sculptor has chosen to juxtapose an example of his current, gravity-bound work in concrete block to the architect's buoyant grids. Though it appears from the exterior to be sited casually in relation to the building, Lewitt's little monument actually occupies a key position when seen from inside – centered in the preordained view from the final gallery – providing axial focus where Eisenman intended none.

Among other links to the architecture of the place, one of the two TV installations (the one by MICA-TV) tells a dead-pan, surrealist story entirely set in the building. Ann Hamilton comments on the building's high-tech qualities by installing an enclosure clad in corn husks and full of continually hatching moths, in which a performer constantly unravels muslin, reducing it to cotton fluff. Other works simply inhabit the spaces, but could as well be somewhere else.

What does this say about the Wexner Center as a setting for art? It affirms that the building provides ample inspiration for artists who are inclined to base their work on the setting. For more autonomous art – probably the bulk of what the Wexner will show – the exhibition spaces will compete vigorously with the works for attention. For better or worse, only the strongest art will hold its own against Eisenman's encompassing sculpture. **John Morris Dixon** ■



Photothèque Pavillon de l'Arsenal

Winning entry for Japanese cultural center in Paris.

A Japanese Cultural Center in Paris

There are Japanese everywhere in Paris these days; France is by far the European country of choice for Japanese travelers. So it is not surprising that the Japanese government is building a "Maison de la Culture du Japon à Paris" on the Seine's Left Bank, just west of the Eiffel Tower. The difficult, irregular corner site (a gift of the French Government) faces some atypical modern buildings as well as the river.

A competition attracting 453 entries, half by Japanese, half by Westerners (mostly French), was judged last March by an international jury of six architects (including Mario Botta) with five diplomats and government "culture experts." Over a hundred of the entries were on display last autumn at Paris's Pavillon de l'Arsenal.

The dizzying array of entries presented some almost insane pizzazz in models, presentation boards, and concepts. Giant metallic egg forms crashing into eccentric volumes were a leitmotif, and one project was conceived as a foot of the Eiffel Tower turned upside down. One can almost hear the jury's collective sigh of relief when it reached the First Prize project: a traditional model of pale warm wood, with Shoji-screen-type plexi-

glass façades, accompanied by restrained black-ink presentation boards.

The jurors said bluntly that it was "a simple project," "less brilliant but more solid," "calm," that it was "better to start with a simple project which will naturally become more complex, than a complex form that will go to pieces." The designers, a team from London consisting of Masayuki Yamanaka of Ove Arup & Partners with Kenneth Armstrong and Jenifer Smith of Armstrong Associates said that as "an eternal vehicle of Japanese culture" their building "avoids modish stylistic references, pastiches, and hi-tech images, preferring simplicity, elegance and calm."

This project will undoubtedly evolve before it gets built, but it has the virtue of realism and caters to traditional images of Japan, which are more palatable to the general public than contemporary ones – and more digestible by the Parisian cityscape. **Barbara Shortt** ■

The author is a New York architect who writes frequently on French architecture.

Harwell Hamilton Harris 1903–1990

Harwell Hamilton Harris, FAIA, a pioneer of the early Modern movement in this country, died November 18 in Raleigh, North Carolina. Although the last forty years of his life were spent in Texas, where he served as the first director of the School of Architecture at the University of Texas at Austin (1951–1955), and in Raleigh, where he taught at North Carolina State University (1962–1975), Harris was a Californian; his birth there on July 2, 1903 would have everything to do with the development of his sensibility.

It was in the Southern California of the 1920s that a young sculptor could see the overwhelming sculptural form of Frank Lloyd Wright's recently completed Hollyhock House and resolve to become an architect. It was only there that a first job could mean completing the working drawings for Richard Neutra's monumental Lovell Health House. And it was there, too, that Harris's receptive nature would feel the stirrings of a particular kind of regional consciousness. At first this consciousness expressed itself in Modern buildings like his Pauline Lowe (1934) and Fellowship Park (1935) houses, which opened themselves to gentle nature with the simplicity of humble Japanese dwellings. Later, after his wife, architectural writer Jean Murray Bangs, tracked down the obscure and quite elderly Greene brothers and brought them to the nation's attention, Harris began to loosen the reins on his own penchant for Craftsman-like wooden details. His Ralph Johnson house in Los Angeles and Clarence Wyle residence in Ojai (both finished in 1948) were buildings that traced a continuity in the gradual evolution of California architecture. These buildings and many more like them brought fame to the soft-spoken, gentlemanly Harris, but it was the 1940–41 Weston Havens house, soaring above the bay in Berkeley, that showed the artistry of which Harris was capable. In 1956, when the American Institute of Architects voted on the best buildings throughout America's history, the Havens house tied with Neutra's Lovell Health House for ninth place.

Kellett-Imandt

Harwell Hamilton Harris on the job in 1939.

Lisa Germany ■

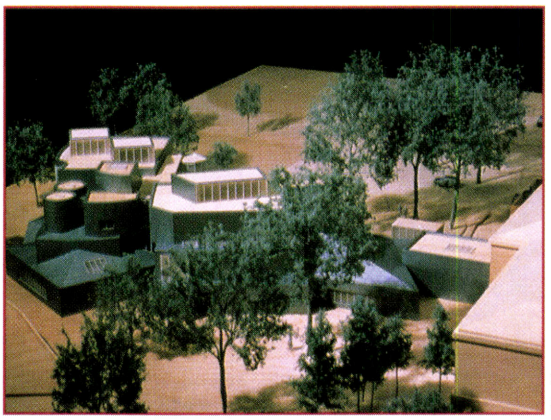
The author's biography of Harwell Hamilton Harris will be published this year by the University of Texas Press.

Two New Gehry Museums

Museum designs by Frank O. Gehry & Associates have recently been unveiled in Minneapolis and in Toledo. The two projects, both for university art collections, continue the explorations seen in Gehry's recent Vitra Museum in Switzerland (P/A, May 1990, p. 94). In these projects as in Vitra, Gehry concentrates on monochromatic sculptural form rather than on a broad range of materials.

Like a Duchamp painting made real, the design for the University of Minnesota Art Museum exudes energy and dynamism as it descends the bluffs of the Minneapolis campus overlooking the Mississippi River. The museum's undulating

(continued on next page)



Brian Yoo

Gehry's addition to the Toledo Museum of Art.

PCI Design Awards

The Precast/Prestressed Concrete Institute has announced the winners of its annual Professional Design Awards Competition, including 11 precast or prestressed concrete buildings cited for "aesthetic expression, function, and economy."

Winning buildings are:

- Canal Center, Chicago, by Eckenhoff Saunders Architects, Chicago;
- Sir Robert Peel condominiums, Montreal, by Desmarais, Pilon, Cousineau, Yaghjian & Associates, Montreal;
- Water Treatment Plant, Haworth, New Jersey, by Schofield Colgan, Nyack, New York;
- Aurora Municipal Justice Center, Aurora, Colorado, by Skidmore, Owings & Merrill, Washington, D.C.;

Aurora Municipal Justice Center.

- 150 W. Jefferson, Detroit, by Heller & Leake Architects, San Francisco;
- United Bank Tower, Colorado Springs, by the Klipp Partnership, Denver;
- NBC Tower, Chicago, by Skidmore, Owings & Merrill, Chicago;
- Colorado Convention Center, Denver, by C.W. Fentress, J.H. Bradburn & Associates, Denver;

Colorado Convention Center.

- Airport Parking Structures, Charlotte, North Carolina, by Odell Associates, Charlotte;
- Rollins Research Center at Emory University, Atlanta, by Rosser Fabrap, Atlanta;
- Ammunition Pier and Trestle, Naval Weapons Station Earle, Colts Neck, New Jersey, by Han-Padron Associates, New York. ■

AIA Selects 13 Honorary Members

The American Institute of Architects has selected 13 men and women for honorary membership in the Institute. Honorary membership is a means of recognizing non-architects for "their outstanding contributions to the architectural profession and the allied arts and sciences." This year's honorees are:

- Major General Joseph Ahearn, U.S. Air Force, Washington, D.C., honored for "elevating the design for Air Force facilities worldwide;"
- George A. Allen, Tallahassee, Florida, executive vice-president of the Florida Association/AIA;
- Sara Holmes Boutelle, Santa Cruz, California, architectural historian and author of *Julia Morgan Architect*;
- Ann Marie Boyden, Washington, D.C., executive director of the AIA Benefit Insurance Trust;
- J. Sprigg Duvall, Chevy Chase, Maryland, president of liability insurance underwriter Victor O. Schinnerer & Company;
- M. David Egan, Anderson, South Carolina, associate professor of building science at Clemson University and acoustical consultant;
- Beverly E. Hauschild, Minneapolis, executive vice-president of the Minnesota Society/AIA;
- Kathy Crocker Jackson, Jackson, Mississippi, executive director of the Mississippi Chapter/AIA;
- Martha Barber Montgomery, Philadelphia, public member of the National Architectural Accrediting Board;
- Gini Rountree, Sacramento, California, executive director of the Central Valley Chapter/AIA;
- Vincent C. Schoemehl, Jr., mayor of St. Louis, cited for "elevat[ing] the status of architecture and the importance of urban design within St. Louis;"
- Tony P. Wrenn, Washington, D.C., archivist of the AIA;
- Jill D. Yeomans, Santa Barbara, California, executive director of the Santa Barbara Chapter/AIA. ■

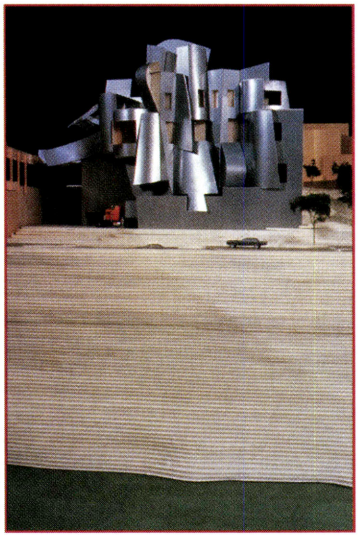
Museums *(continued from previous page)*

forms forcefully mark the symbolic crossroads of the University's main urban campus. "Its central location," said Gehry, "which might be likened to the corner of 57th and Broadway in New York, makes it accessible to all University students, faculty, and staff."

It is a tight site, hemmed in on all sides by service roads and a cross town arterial, the Washington Avenue Bridge, yet Gehry has successfully overcome these constraints by linking an upper level pedestrian deck with the museum and an adjacent student union.

The 89,700-square-foot area of the museum is distributed on four levels. The lowest level, reached by the service drive below, contains storage spaces, a frame shop, mechanical rooms, and a 124-car parking garage. The next level contains a carpentry shop and non-art storage space. The main museum level above this contains the gallery spaces, a large black box theater, and other public functions. The top level houses administrative offices, museum archives, and mechanical space for the galleries.

In deference to the university's dominant building material, Gehry has limited the east gallery volumes and parking garage to red brick, letting loose with his characteristic angled and animated forms (here in stainless steel) on the north elevation along the pedestrian deck, the museum lobby and the entire west elevation facing the river.



Joshua White

Gehry's University of Minnesota Art Museum.

Groundbreaking will be in the fall of 1991 with an expected opening date in September 1993.

At the Toledo Museum of Art, Gehry was asked to design a University Art Building adjacent to the museum's Neo-Classical building. The first phase of the project, a three-story building clad in lead-coated copper and glass, will house classrooms for the University of Toledo's art program. A long rectangular building with an auditorium will be added later. **Bruce N. Wright, Mark Alden Branch** ■

Mr. Wright is editor of INFORM Design Journal and teaches theory at the Minneapolis College of Art & Design.

Architecture in the Shadow of Hegel

It is curious that architectural historians have not documented more of their own history. An admirable effort in that direction was an exhibit recently held at Columbia University's Temple Hoyne Buell Center, entitled "The History of History in American Schools of Architecture, 1865–1975." There were three aspects to the show – a drawings exhibit, an accompanying book, and a symposium – each with its own messages.

At first glance, the exhibit seemed to be a straightforward documentation of how architecture students from all eras have learned from history by drawing and photographing monuments from the past. But the curators also juxtaposed drawings of the same subjects by Classicists and Modernists alike, sending an implicit and more provocative message that there may be less of a difference between those two ideologies than Modernists, at least, have led us to believe.

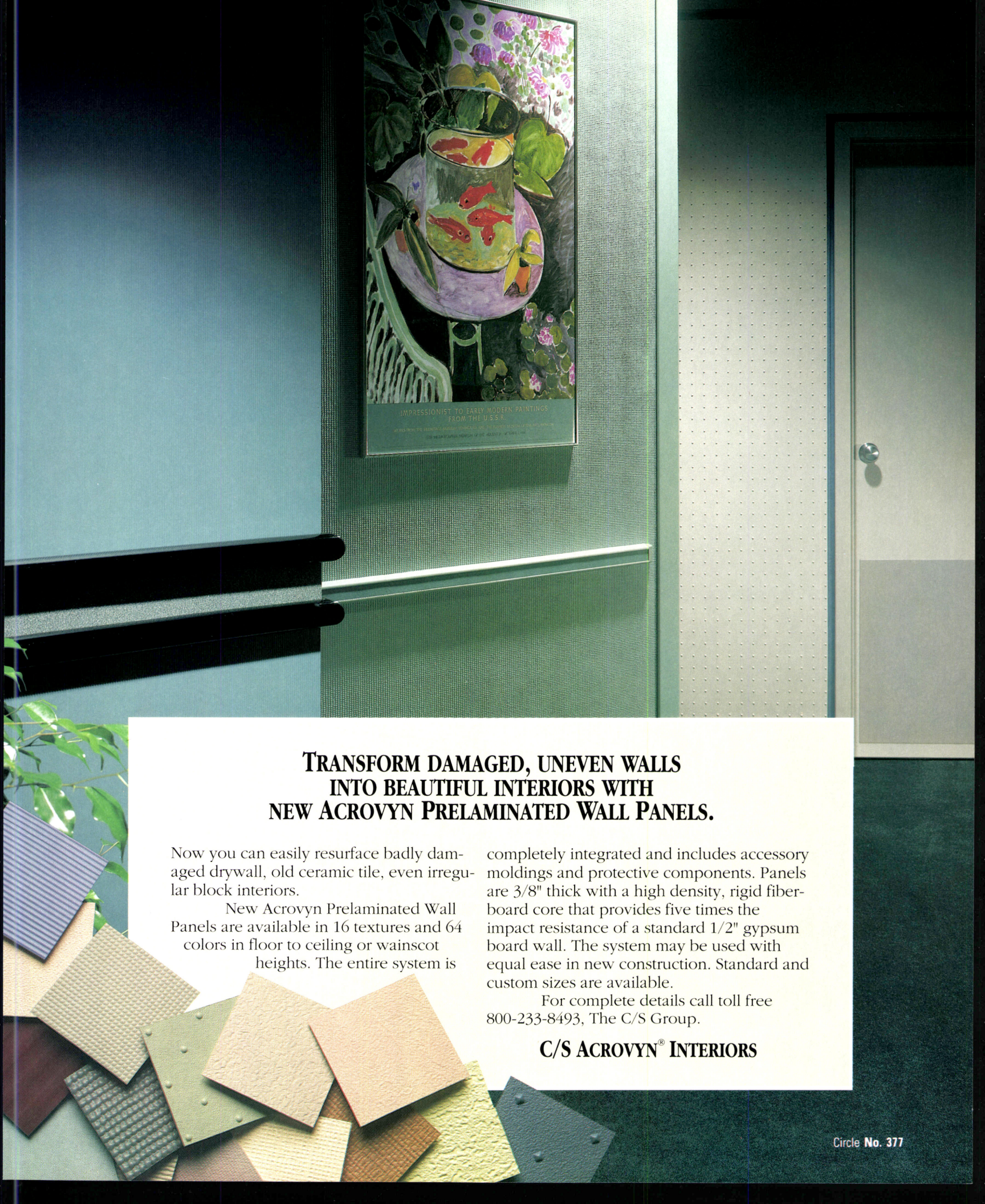
The excellent exhibit catalogue, edited by Gwendolyn Wright and Janet Parks and available from the Princeton Architectural Press, also can be seen as simply an engaging series of essays on the teaching of architectural history at some of the major schools. However, all of the essays point to the tension between history and design faculties, and between traditional historians and those with a more polemical, Modernist bent.

As the show's symposium made clear, much of that tension stems from the legacy of Hegel that

Sketch of the Parthenon by Antoine Predock from Columbia show.

still pervades much architectural education. Hegel was one of the first philosophers to make history central to his thinking, yet as an Idealist, he also saw history as the ever-increasing realization of human freedom: With our achievement of absolute freedom, we will come to the end of history. Just as philosophy after Hegel became inconceivable without reference to history, so too is formal architectural education in this country inconceivable without history courses. Yet Hegel's Idealism still haunts many design studios, with their emphasis on individual expression and aesthetic freedom. Michael Sorkin, at the symposium, put it succinctly when he opposed history to the values of personal experience and individual design invention. The two sides of Hegel's own thought – Historicism and Idealism – have thus become institutionalized in architectural education, the history of which, as this exhibit showed, has definitely not come to an end. **Thomas Fisher** ■

News Report (continued on page 28)



TRANSFORM DAMAGED, UNEVEN WALLS INTO BEAUTIFUL INTERIORS WITH NEW ACROVYN PRELAMINATED WALL PANELS.

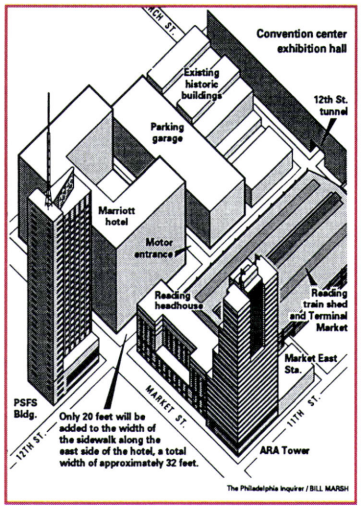
Now you can easily resurface badly damaged drywall, old ceramic tile, even irregular block interiors.

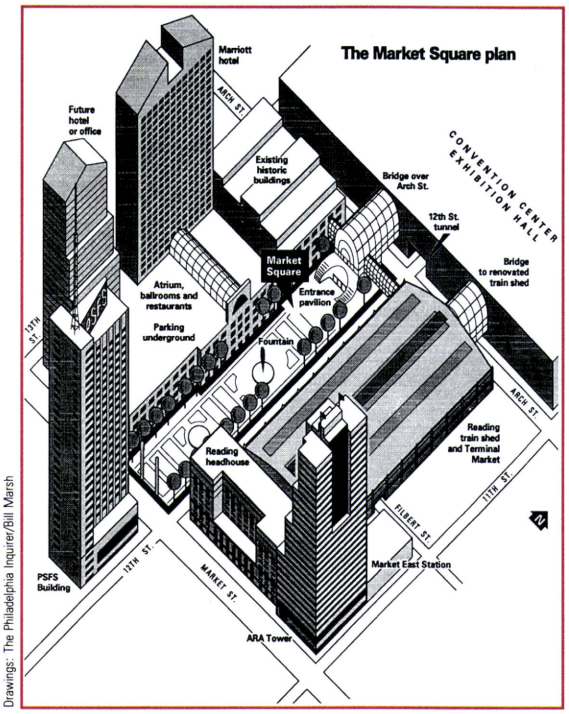
New Acrovyn Prelaminated Wall Panels are available in 16 textures and 64 colors in floor to ceiling or wainscot heights. The entire system is completely integrated and includes accessory moldings and protective components. Panels are 3/8" thick with a high density, rigid fiberboard core that provides five times the impact resistance of a standard 1/2" gypsum board wall. The system may be used with equal ease in new construction. Standard and custom sizes are available.

For complete details call toll free 800-233-8493, The C/S Group.

C/S ACROVYN® INTERIORS

Circle **No. 377**





Drawings: The Philadelphia Inquirer/Bill Marsh

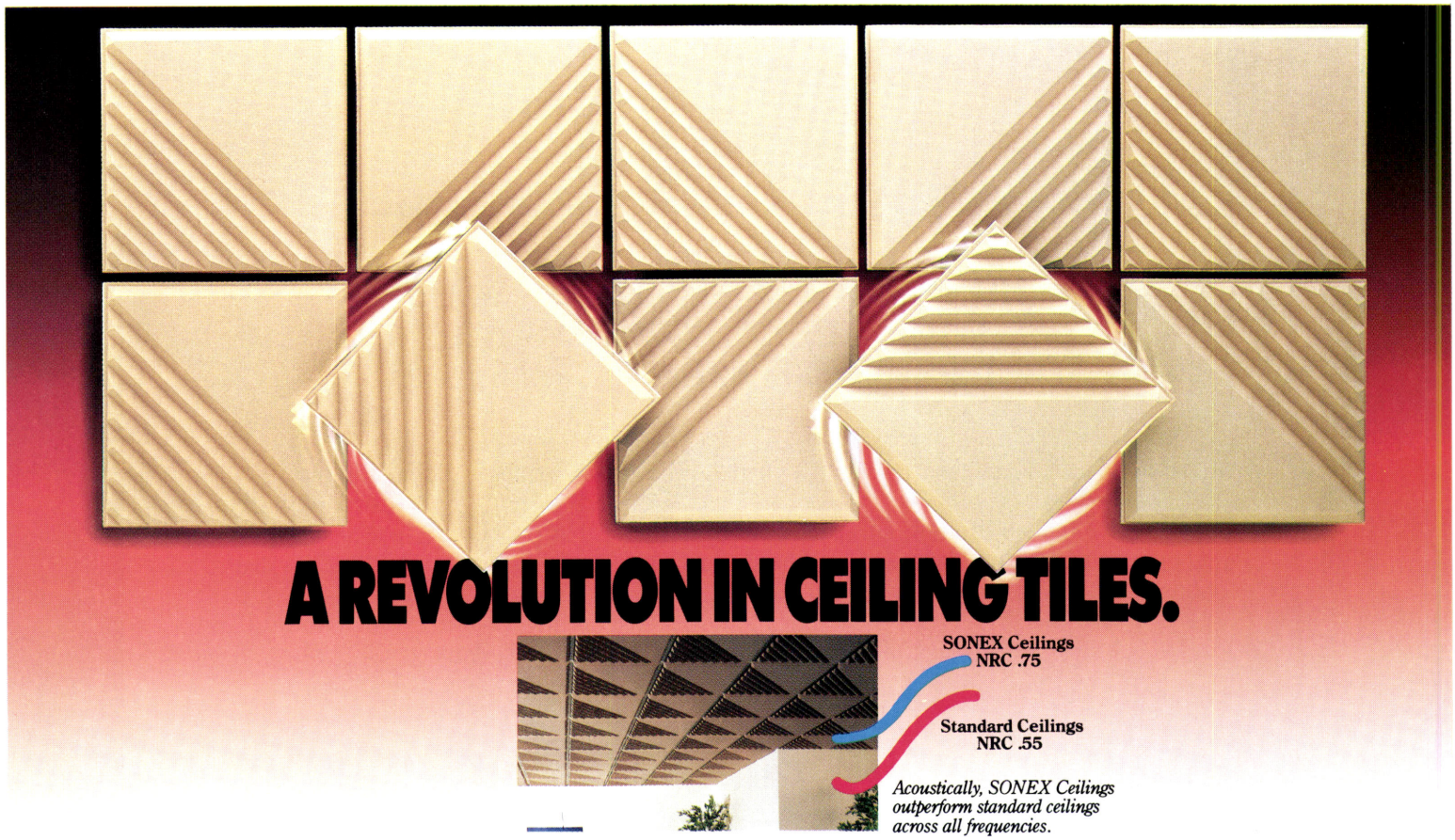
Two plans for Philadelphia Convention Center: the current scheme (above) and Sarto Schickel's alternative (right).

Alternate Plan for Philly Convention Center

The idea came to Sarto Schickel while a graduate student in architecture at the University of Pennsylvania in the fall of 1984. It was as simple and persuasive as it was implausible. What Schickel was proposing was a complete redesign of Philadelphia's proposed Convention Center complex, designed by Thompson, Ventulett, Stainback & Associates of Atlanta, then nearing construction, to incorporate a new public plaza. The exisiting plan includes a convention center building, the restored Reading Terminal, and a hotel in a u-shaped complex.) As conceived by Schickel, the plaza, which he called Market Square, would run some 660 feet along the west side of Reading Terminal, linking the new exhibition hall directly back to Market Street and giving the convention center a clearly visible pedestrian entrance from the city.

The proposed plaza had the additional merits of acting as a forecourt for the PSFS building, George Howe and William Lescaze's International Style masterpiece, and revealing to Market Street the voluptuous, vaulted form of the historically certified Reading Terminal train shed.

(continued on page 30)

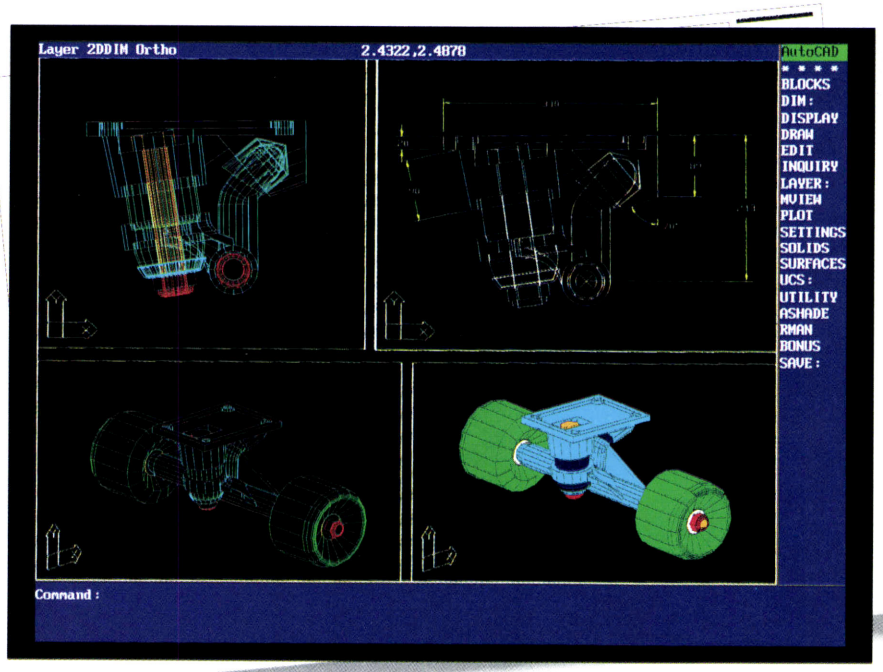


SONEX Ceilings combine unique design versatility with unparalleled acoustical performance. So move our dramatic tile patterns around and create your own unique design. Represented exclusively by: Architectural Surfaces, Inc., 123 Columbia Court North, Chaska, MN 55318 **(612) 448-5300** **illbruck**

Circle **No. 334** on Reader Service Card

WE KNOW WHAT YOU WANT IN A CAD SYSTEM.

MORE VERSATILITY.



AutoCAD Release 11 delivers unequaled flexibility in creating and modifying complex geometry. This wheel assembly solid model (top left) was generated using AutoCAD's optional Advanced Modeling Extension.™ A single command generates a solid profile (top right) to which dimensions are added. To verify designs, you can view images with hidden lines removed (bottom left), or render your model with our quick SHADE command (bottom right).

Each new release of AutoCAD® has consistently delivered increased versatility. And now, AutoCAD Release 11 takes the tradition a step further—by giving you even more.

MORE OPTIONS.

Now you can keep your options open with a CAD system that gives you the freedom to choose the components that make sense for your application. AutoCAD Release 11 is predicated on an open system design. That means that AutoCAD probably runs on the hardware you own right now—or plan to own—because AutoCAD works on nine popular operating systems and dozens of platforms. It also connects to hundreds of different peripheral devices.

MORE LIKE YOU DO IT.

AutoCAD Release 11 adapts to your special needs by giving you a broad array of customization options.

For example, you can choose from hundreds of specialized add-on packages for HVAC system design, construction architecture, NC programming, mapping/GIS applications, and much more.

MORE TO SHARE.

AutoCAD Release 11 has a new set of networking features—like file locking and reference files—that makes it even easier for you to circulate, update, and protect information.

So call 1-800-445-5415, Ext. 11, for the authorized AutoCAD dealer nearest you. We'll be more than happy to prove that when we say more versatility, we really mean it.

AUTOCAD®

RELEASE 11

AUTODESK 2320 Marinship Way, Sausalito, CA 94965

Advanced Modeling Extension is a trademark of Autodesk, Inc.
©1990 Autodesk, Inc. AutoCAD is registered in the U.S. Patent and Trademark Office by Autodesk, Inc.

Circle **No. 357** on Reader Service Card

Philadelphia *(continued from page 28)*

But Schickel's scheme was immediately branded as impractical, since planning and design for the complex was thought to be too advanced. Today, nearly six years later and having been stalled by political and legal infighting, the convention center complex is still in the earliest phases of construction. In the interim, with the aid of a Graham Foundation grant he received in 1987, Schickel has worked tirelessly to refine his ideas and bring them to the attention of the public.

This summer, Schickel picked up an influential ally when the editorial board of the Philadelphia *Inquirer*, the city's newspaper of record, supported "closer examination" of Market Square arguing that ". . . [it] may be an idea that missed its time, but it deserves a look."

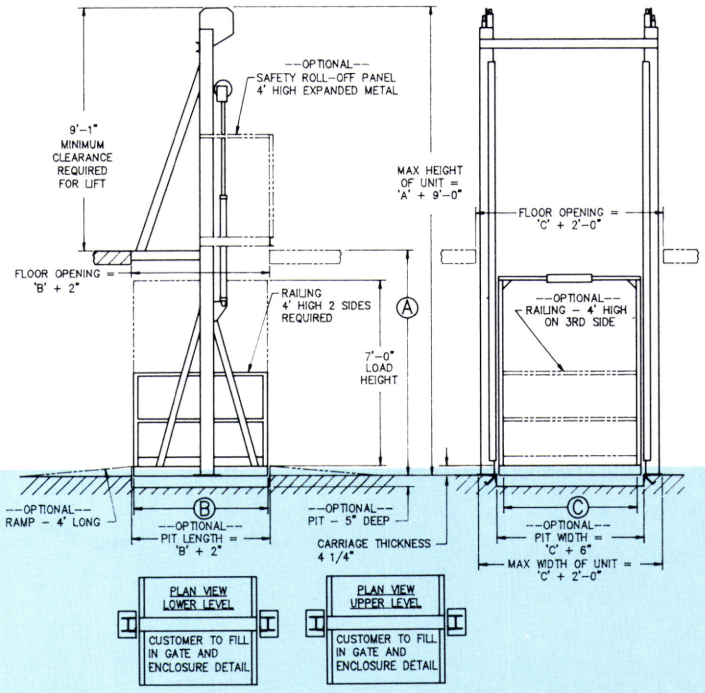
Many convention center officials are skeptical. They cite the complex financial commitments already in place for the convention center and fear the loss of additional time and money. They are particularly sensitive to the requirements of the Marriott Corporation, which has been selected as the developer of the main convention center hotel. Marriott has invested considerable resources in the design, approvals, and contract drawings for an 1100-room hotel by Bower Lewis Thrower based on the existing convention center plan; the current hotel design would have to be discarded if the Schickel scheme were realized.

Besides, critics claim, the city cannot afford the added expense of Market Square (estimated at $45 million) during a period when Philadelphia's financial situation is bleak at best. Schickel concedes that his plan is more expensive, in large part due to its requirement that parking be moved underground, but he argues that this expenditure will be recovered over time by increased convention activity and office building development in the neighborhood.

So, even as the wrecker's ball razes structures in preparation for the construction of the Marriott hotel, Schickel remains as optimistic and as committed to his alternative proposal as ever. "Ultimately," he says, "I don't think the public will accept wrapping the convention center complex in a U-shape around a parking garage."

Donald Prowler ■

Need Low Cost Vertical Lift Capacity From 1,000 to 3,000#'s?



Get Pflow's New Q-Lift

Q-Lift is no stripped down version. It has all the safety and reliability features of a regular Pflow Lift. With Pflow's high volume and complete line, Pflow engineers combine standard components to produce a series of lifts with the most wanted features — at surprisingly low cost. So if you need vertical material handling, don't settle for just any lift, get the most lift for your money — a Pflow Q-Lift.

Call or FAX for the Pflow Representative nearest you.

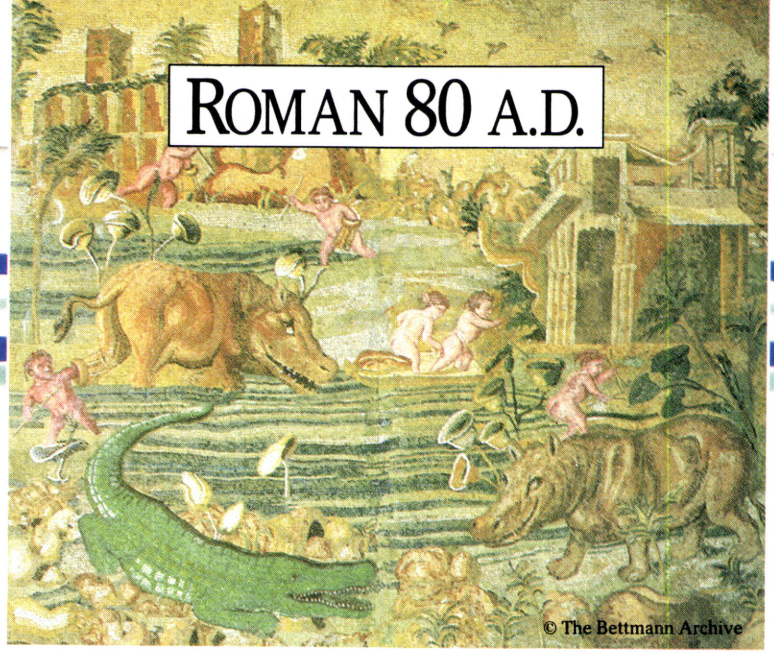
Q-Lift Specs:

- Hydraulic operation
- Vertical Rise to 16'
- Carriage sizes from 4W x 5L to 6W x 6L
- Your choice of thru floor or mezzanine
- Includes Pflow's unique straddle carriage
- Swing or vertical acting gates

PFlow INDUSTRIES, INC.
5045 N. 35th Street
Milwaukee, WI 53209-9977
Phone: 414-462-8810
FAX: 414-462-2673

22-184

Circle **No. 348** on Reader Service Card



ARTURA™ MAKES EVERY WALL A WORK OF ART™...AGAIN.

Once again, the wall is a work of art. The new "Artura Lumina Collection" is a ceramic wall tile creation that is at once ageless, original and individually expressive.

This vivid collection of larger sized tiles features stylized natural forms and patterns rendered over a lustrous, milk-white tile surface. With its coordinated patterns, colors and the distinctive look of hand-painted designs, "Artura Lumina" can complement a variety of interiors with a beauty that's durable and a style that's personal.

See the "Artura Lumina Collection" yourself for a renewed appreciation of the timeless beauty of original wall art. Visit a Florida Tile distributor's showroom. And, once again, you'll begin to see walls as works of art. For more information, call 1-800-FLA-TILE.

Makes Every Wall a Work of Art™

ARTURA™
Lumina
COLLECTION

florida tile
SIKES CORPORATION ■ LAKELAND ■ FLORIDA 33802

© 1990 Florida Tile/Sikes Corporation Artura Lumina Collection and Makes Every Wall a Work of Art are trademarks of Florida Tile/Sikes Corporation. © 1990.

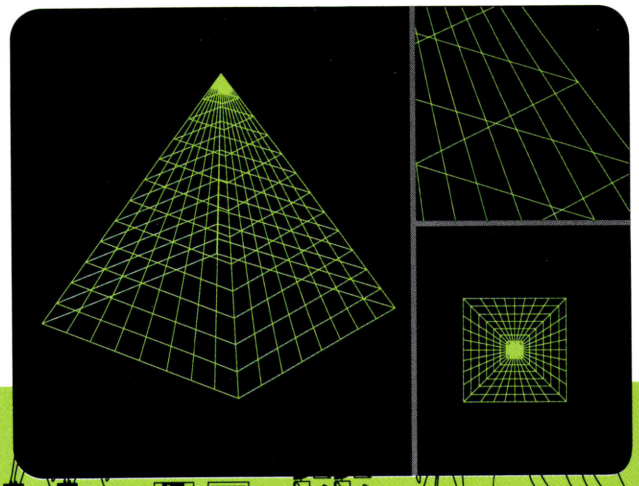
Circle **No. 361**

Show & Conference

AEC EXPO

MOSCONE CONVENTION CENTER SAN FRANCISCO MARCH 19-21, 1991

Attend and Work Wonders



Design *and* construction. Marketing *and* management. Computers work wonders. They change how you work. And how *much* you work. But you've got to keep up. You need the best strategies. The best ideas. The best productivity-building tools. The best AEC automation suppliers. AEC EXPO is your answer to the automation 90s.

FREE SHOW TICKETS

Outstanding 3-day conference. Join the experts from San Francisco State University, IGUG, the ACADemy. Plus, users, consultants, and innovators. Get practical instruction on: Architectural Design; Construction Computing; Facility Management; Workgroup Productivity; Integration of Multi-Disciplines. Also, Hands-On AutoCAD Training.

CALL 800-766-EXPO (9-5 EST)

Extra Attractions • FREE Keynote Address, "Cyberspace, Multimedia and CAD" by Dr. Malcolm Davies, VP, Autodesk, Inc. • Regional Intergraph Graphic Users Group Meeting • *Enhancement Center for AutoCAD* Users* • *Apple AEC Center*--featuring FREE Macintosh training • 10,000 AEC automation and management solutions

Organized by Expoconsul International, Inc., 500 College Road East, Princeton, NJ 08540
AEC EXPO is not affiliated with the A/E/C Systems show or its sponsors. "The Enhancement Center for AutoCAD Users" is not sponsored by or affiliated with Autodesk, Inc. *AutoCAD is a registered trademark of Autodesk, Inc.

Calendar

Exhibitions

Visual AIDS
Through January 20

New York. Proposals submitted to the "Positive Actions: Visual AIDS Competition" – an international competition to propose a work related to AIDS for a public site in New York – are exhibited. The Clocktower Gallery.

Chicago AIA Awards
Through February 10

Chicago. Chicago Chapter AIA Distinguished Building Awards recognize new buildings, renovation and restoration projects, and works by students and young architects; photographs and drawings of 1990 winners are on view. Chicago Historical Society.

Bank Architecture
Through February 24

Montreal. This traveling photographic exhibition of 19th- and 20th-Century Canadian and American bank architecture originated at The Museum of Fine Arts in Houston. Canadian Centre for Architecture.

American Windows
Through March 31

Washington, D.C. Window types, shutters, glass, and manufacturing processes are examined in the context of building function and technology's effect on window design in "Windows Through Time: American Windows from the 1630s to 1930s." National Building Museum.

Roberto Burle Marx
January 12-February 28

New York. Works by the Brazilian landscape architect are on view. Museum of Modern Art.

Theaters Under Seige
January 15-February 28

New York. Black and white photographs by Maggie Hopp document nine historically significant New York City theaters (located on 42nd Street between 7th and 8th Avenues) recently condemned by the New York State Urban Development Corporation. National Institute for Architectural Education.

Yemeni Architecture
January 28-March 8

Tucson, Arizona. "Yemen: A Culture of Builders," an exhibition of 50 photographs by New York photographer Peggy Crawford, is divided into six parts, each examining distinct regional architectural styles, each with its own "expression of topography, climate, and culture." College of Architecture, University of Arizona.

Competitions

DuPont Design Award
Entry deadline February 15

New York. "Excellence in commercial interior design" is honored in this program. Projects completed since June 1988 which incorporate carpets of DuPont Antron® nylon may be submitted; professional interior designers and architects from the U.S. or Canada are eligible. Contact DuPont Antron® Design Award Center, Burson-Marsteller, 230 Park Avenue South, New York 10003 (212) 614-4305 or (800) 448-9835.

Young Architects
Entry deadline February 23

New York. The Architectural League of New York has announced its tenth annual Young Architects Competition; this year's theme is "Practice." Projects of all types, theoretical or real, built or proposed, may be submitted; participants must be no more than ten years out of professional school. Contact Architectural League of New York, 457 Madison Avenue, New York 10022 (212) 753-1722.

(continued on page 42)

TAJIMA

NEW SAND Nature captured for man's environment. The New Sand vinyl tile offers a new dimension in texture–no comparison exists.

Resilient. Soil Resistant.
A natural setting for offices, stores, sales floors and lobbies.

New Sand. Tajima.
For distributor information, call
1-800-837-8252.

The Creative Best in Commercial Flooring

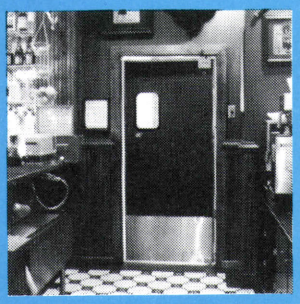
Circle **No. 314** on Reader Service Card

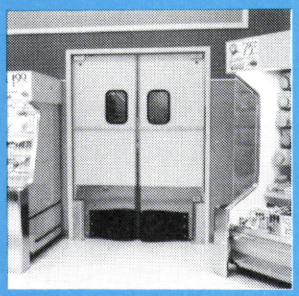
ELIASON®

CUSTOM BUILT EASY SWING®
DOUBLE ACTION PARTITION DOORS

specify
for use in...

- STORES
- SUPERMARKETS
- RESTAURANTS
- FOOD SERVICE
- DRUG
- DEPARTMENT
- SHOPPING MALLS
- HOTELS
- HOSPITALS





LISTED IN SWEETS CATALOG

Eliason Easy Swing® doors can be fabricated to fit any existing finished door opening. Hardware is surface mounted on the jambs and the design is such that it takes only a light nudge to open the doors and they close gently, safely and automatically. Only minimal maintenance is required to assure years of trouble free operation. They can be specified in a variety of tempered aluminum, polymer core, solid core or foam insulated models for use in light, medium or heavy traffic doorways. Decor options and sizes are unlimited.

SPECIFY & BUY DIRECT
CALL TOLL FREE 1-800-828-3655
OR SEND FOR YOUR NEW FREE
1991 PRICE/SPEC CATALOG

ELIASON® CORPORATION
P.O. BOX 2128, KALAMAZOO, MI 49003, Ph: 616-327-7003
P.O. BOX 1026, WOODLAND, CA 95695, Ph: 916-662-5494
CA FAX 916/662-5192 **MI FAX 616/327-7006**

Circle **No. 309** on Reader Service Card

Calendar *(continued from page 41)*

ID Annual Design Review
Entry deadline February 25

New York. Projects and products introduced to or intended for the American market in 1990 may be entered in *ID Magazine's* Annual Design Review. Evaluation is based on innovation, aesthetics, problem solving, human factors, and use of materials; Concepts, Consumer Products, Environments, Equipment, Furniture, Graphics, and Research are the categories. Contact Design Review Editor, *ID Magazine*, 330 West 42nd Street, New York 10036.

ACSA/American Wood Council
Registration deadline February 26, submission deadline May 7

Washington, D.C. Two submission categories have been announced in the Association of Collegiate Schools of Architecture's ninth annual student design competition cosponsored by the American Wood Council: 1) a specific program written by Stanley Saitowitz which calls for a museum for trees and 2) an open category for faculty-submitted design studio projects. Specific educational criteria apply and student entrants must have a faculty sponsor. Contact ACSA, 1735 New York Avenue, N.W., Washington, D.C. 20006 (800) 232-2724 or (202) 785-2324.

Paris Prize
Submission deadline March 1

New York. The topic for the two-stage Paris Prize Architectural Design Competition/78th Lloyd Warren Fellowship, sponsored by the National Institute for Architectural Education, is "Arrival to the City." Entrants, who must have or anticipate receiving their first professional degree in architecture from a U.S. school of architecture between June 1988 and December 1991, are required to address this topic during any seven-day period before March 1. Six finalists will participate in a second stage, two-day sketch April 27–28 in New York to determine prize recipients. Contact 78th Paris Prize Architectural Design Competition, NIAE, 30 West 22nd Street, New York 10010 (212) 924-7000 or FAX (212) 366-5836.

Conferences

NRCA Convention Exhibition
February 5–8

Orlando, Florida. "Leading Toward A Bright Future" is the theme of the National Roofing Contractors Association's 104th Annual Convention and Exhibition. Contact NRCA, O'Hare International Center, 10255 West Higgins Road, Suite 600, Rosemont, Illinois 60018–5607 (708) 299-9070.

AAMA Expo 91
February 7–9

Atlantic City, New Jersey. The American Architectural Manufacturer's Association and the North New Jersey Chapter of NARI are co-sponsors of "Expo 91"; the trade show and seminar program will be held at Trump's Taj Mahal. Contact McGrath Trade Show Management, Box 365B, Elwood, Pleasant Mills Road, Hammonton, New Jersey 08037 (609) 567-8725.

Architecture and Public Life
February 22–23

Charlottesville, Virginia. The "effects of architecture on public life, whether in city, town, or suburb, and how buildings can establish, reaffirm, or destroy a sense of place" will be discussed at "How We Build: Place, Time, and Architecture," the fourth annual conference sponsored by the University of Virginia's School of Architecture. Contact "How We Build," School of Architecture, Campbell Hall, University of Virginia, Charlottesville, Virginia 22903 (804) 924-4304.

Structural Design
February 25–26

Madison, Wisconsin. Speakers at "Structural Design of Industrial Buildings," sponsored by the University of Wisconsin-Madison will discuss industry-related topics. Contact Rolf Killingstad, Department of Engineering Professional Development, University of Wisconsin-Madison, 432 North Lake Street, Madison, Wisconsin 53706 (800) 462-0876. ■

Weatherproof Paper For Your Roof:

When you specify the Hickman 15-Year Umbrella Warranty, we guarantee that Hickman Permasnap, Econosnap, Terminedge, or Safeguard systems, in standard sizes and configurations, when installed according to our instructions, will not blow off, leak, or cause membrane failure, even in wind conditions up to 110 miles per hour, or we will repair or replace the materials. No other warranties are expressed or implied.

You're looking at the most significant product warranty in the roof termination industry. It says that if a Hickman product leaks, we'll fix it. Simple as that. Because these products have been tested and proven to meet or exceed FM-I90 requirements. Results no lighter-gauge system can match. Nobody protects like Hickman. That's what makes us The Leading Edge.

HICKMAN®
The Leading Edge®

The U.S. Weather Service defines Hurricane Category 2 winds as 96-110 MPH, and Category 1 winds as 74-95 MPH

W.P. Hickman Company ■ P.O. Box 15005, Asheville, NC 28813 ■ 704-274-4000 ■ 1-800-438-3897 ■ FAX 704-274-4031

Circle **No. 336** on Reader Service Card

What we came up with is the stunningly beautiful lady you see here. Her name is "Marilyn." And, yes, she really is a window.

She's six feet in diameter, composed of 200 separate wood pieces and 4,071 square inches of insulated glass.

In our humble opinion, she officially raises custom window design to the level of an art.

Marilyn is an architect series window made possible by a major breakthrough in design technology, from a company that's been pushing the envelope on innovation for years: Pella.® She's also a tribute to the most talented group of custom

SOMEONE ASKED IF WE COULD MAKE

window makers in the business.

She proves that no matter what you or your architect come up with in a custom window, you never have to settle for less than Pella quality.

BUILT TO IMPOSSIBLY HIGH STANDARDS. OUR OWN.™

TM & © 1991 ESTATE OF MARILYN MONROE. ALL RIGHTS RESERVED. REPRESENTED BY THE ROGER RICHMAN AGENCY, INC., BEVERLY HILLS, CA.

A WINDOW IN THE SHAPE OF A STAR.

And that may be the biggest breakthrough of all.

For more information and the location of The Pella Window Store® nearest you, call 1-800-524-3700.

Free full-color Pella idea booklet. Call 1-800-524-3700 toll free or mail in this coupon.

The Pella Window Store®
Windows, Doors, Sunrooms & Skylights

Name _____

Address _____

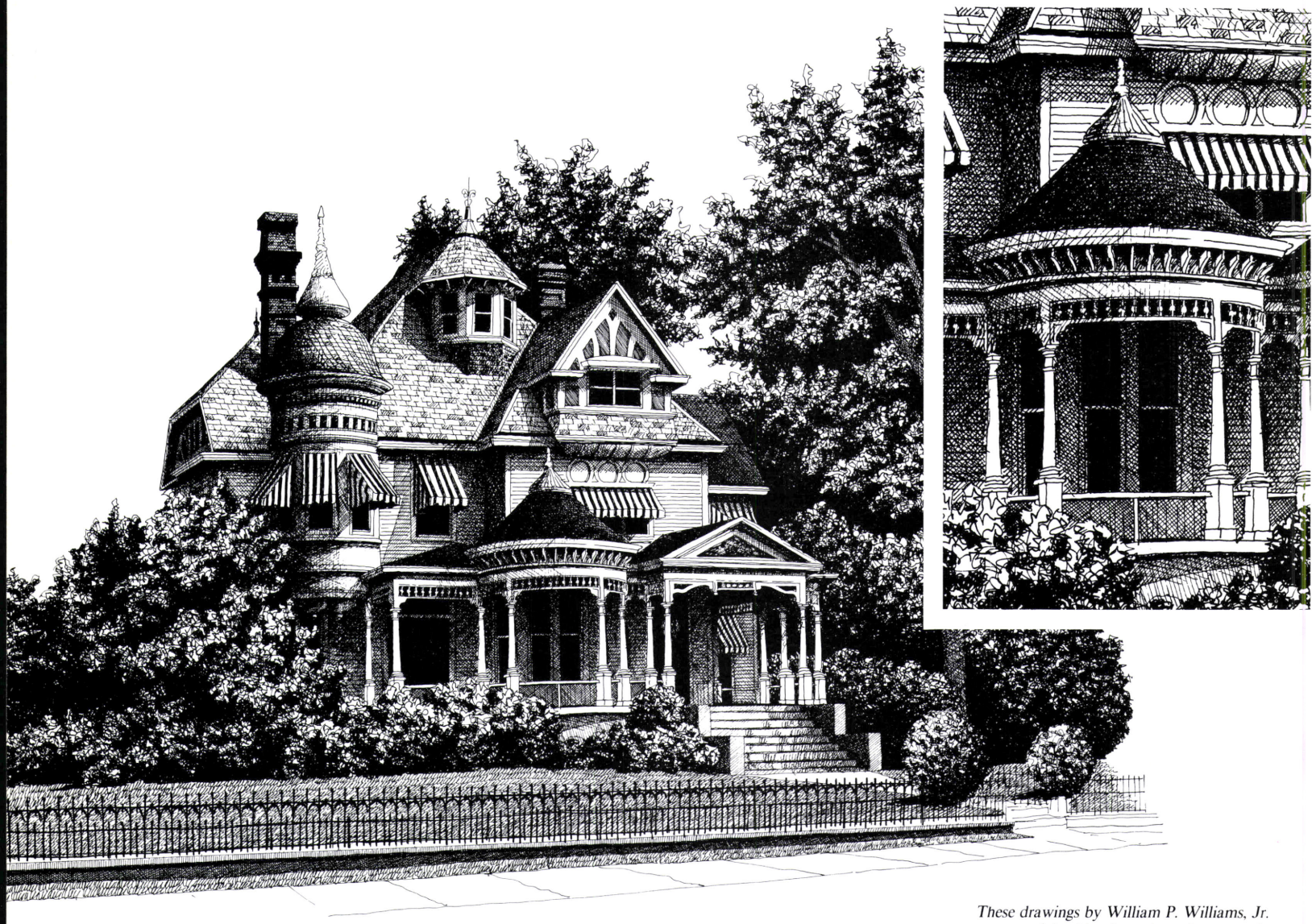
City _____ State _____

Zip _____ Phone _____

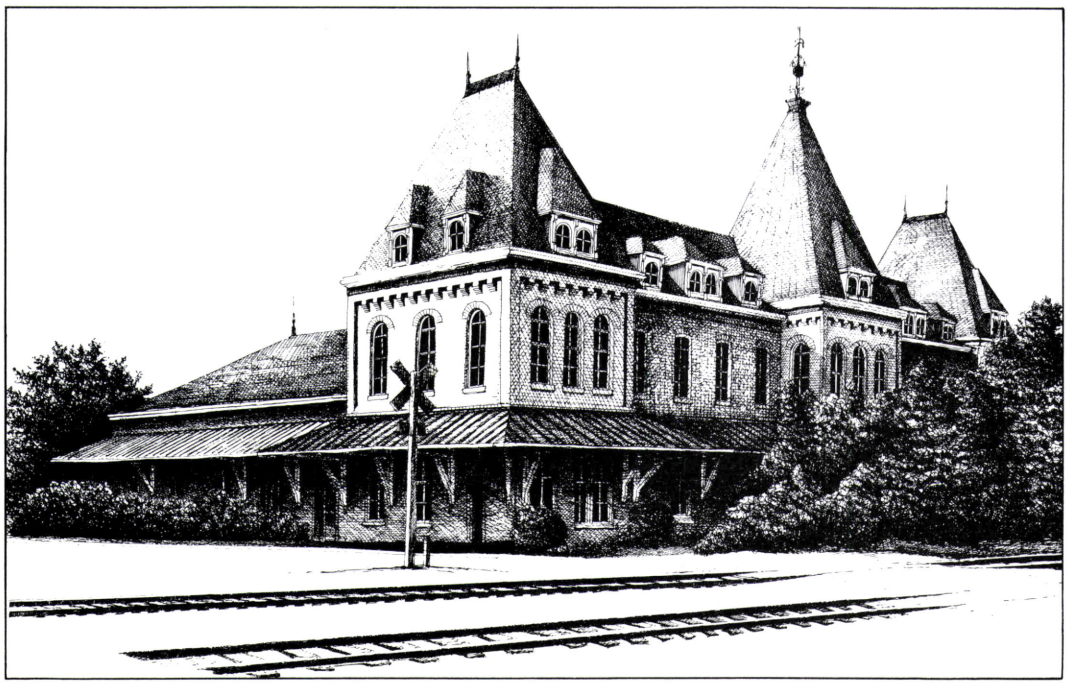
I plan to: ☐ build ☐ remodel ☐ replace

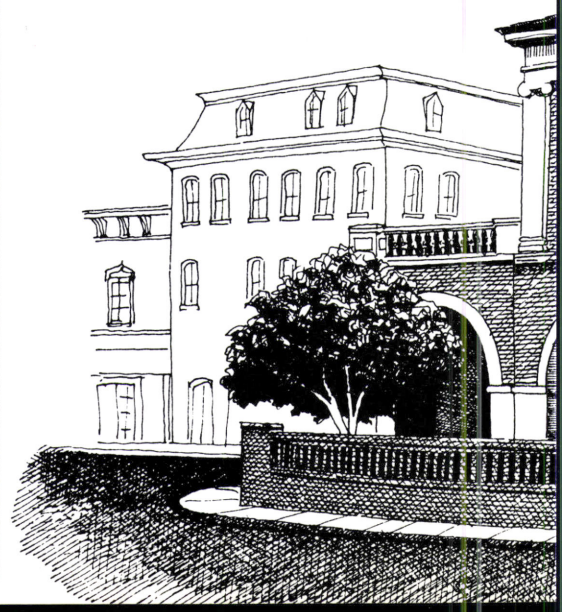
Mail to: Pella Windows and Doors, Dept. A017A1, 100 Main Street, Pella, IA 50219. Also available throughout Canada, Japan and Australia. Coupon answered in 24 hours. © 1991 Rolscreen Company

RAPIDOGRAPH®



These drawings by William P. Williams, Jr. are copyrighted by the artist and may not be reproduced for any reason without written permission from the artist.





RENDERING

. . . architectural accents by William P. Williams, Jr.

It is reasonably certain that when an artist such as William P. Williams, Jr. starts a drawing, he knows to what conclusion his skills and tools will bring him. The results of this combination of creative drive and the Rapidograph® pen are a series of architectural studies of various subjects recorded for the enlightenment and pleasure of posterity.

Illustrated here is a small sampling of artist Williams' collection of Southern locales, executed with considerable dependence on the performance of his pens. Tubular nibs allow the artist to stroke in virtually any direction on the drawing surface, much the same way a pencil is used, but with a more relaxed hand grip. This versatility of hand movement in pen-and-ink drawing contributes to faster completion of drawings.

Rapidograph® renderings present architectural designs in the clearest light possible . . . good ideas translated into exciting visuals. These drawings by Williams are examples of precision-clear interpretations which can be provided for any project — a restoration, a conversion, a modern highrise, a neoclassic structure, and others. Such drawings can be loosely constructed, or developed with enough detail to enlarge portions of the original for close study, as the belvedere to the left is lifted out of the drawing of the old house.

It is the high-performance value of the Rapidograph pen that makes it the most widely used technical pen in the United States and Canada. Replaceable nib and refillable ink cartridge for choice of ink types and colors are other Koh-I-Noor Rapidograph design features.

Koh-I-Noor also offers the Rotring Rapidograph® pen with disposable ink cartridge. Pen breathing channels don't need cleaning because they are thrown out with the cartridge when ink is depleted. A new cartridge provides a clean, new breathing channel. Cartridges with black and five colored inks are available.

Accept no substitutes for Koh-I-Noor or Rotring Rapidograph pens, the original technical pen technology.

Single pens and pen sets are available. Ask your dealer or send coupon for details: Koh-I-Noor Inc., 100 North St., Bloomsbury, NJ 08804 (908) 479-4124. In Canada: 1815 Meyerside Dr., Mississauga, Ont. L5T 1G3 (416) 670-0300.

Circle **No. 342**

KOH-I-NOOR®

Please send complimentary Catalog No. 3 describing Rapidograph technical pens, drawing inks and other artist materials.

☐ Please send me the names of Koh-I-Noor dealers in my area.

NAME (Please print or type)

COMPANY (If the following is a business address)

ADDRESS

CITY STATE ZIP

Koh-I-Noor Inc., 100 North St., Bloomsbury, NJ 08804.
In Canada: 1815 Meyerside Dr., Mississauga, Ont. L5T 1G3.

®RAPIDOGRAPH is a Registered Trademark of Koh-I-Noor Inc.

©1990. All rights reserved.

PA1/91

Sitting down should clear up a lot of things Father Sarducci.

Try a Sensor® chair; its flexible shell and two simple adjustments make life easier for people who tilt and turn in their chairs all day. It is the chair that moves with you; the one you don't have to adjust every time you change position. And it's the only chair in the world that's offered in three different proportions to better fit people of different sizes and shapes.

Or a Criterion™ chair; it's our answer for people who sit all day doing drafting, word processing or any highly repetitive work. It is the only chair that can be fully customized to the way different people sit at work.

Sensor and Criterion give the same benefits as all Steelcase products. Exceptional performance and value. The widest range of design options. And the longest, strongest warranties in the industry.

"Choosing the right chair is a lot like standing blindfolded in the rain."

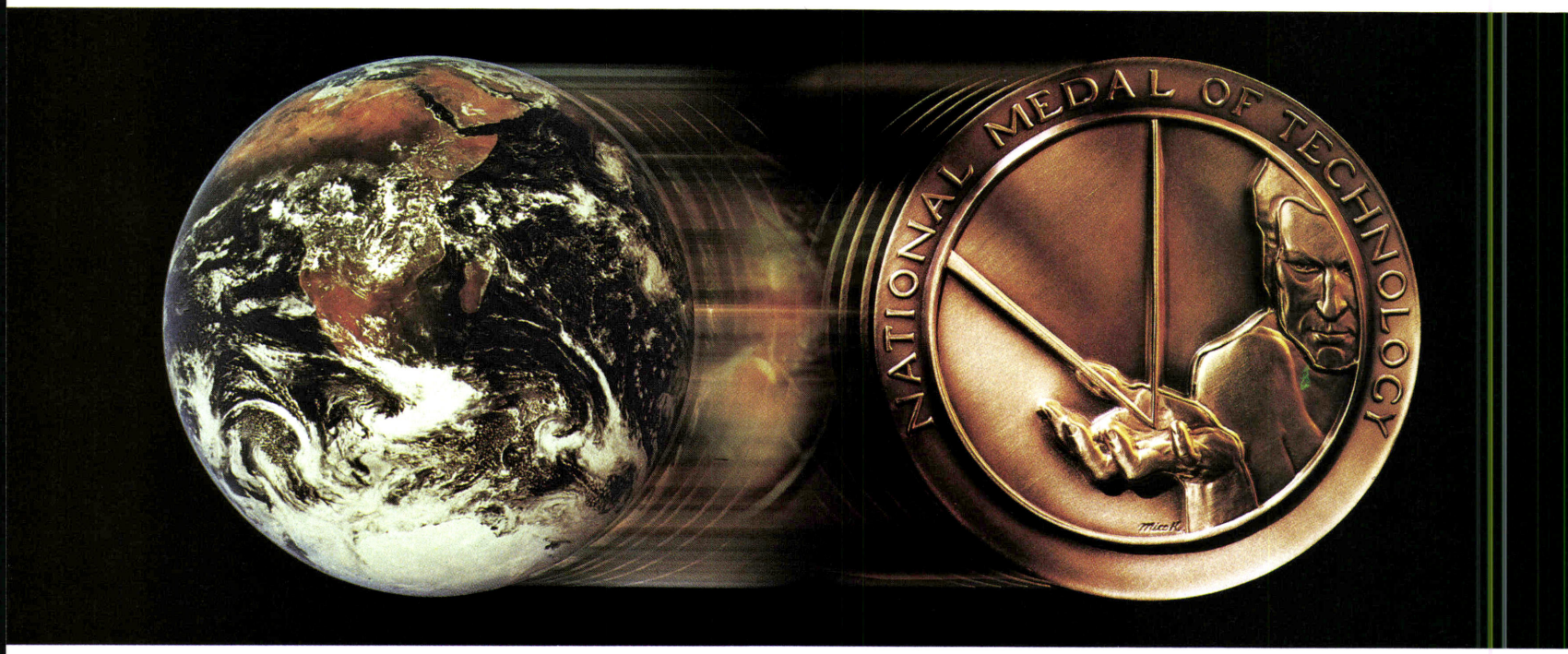
Steelcase
The Office Environment Company

For more information about Steelcase seating, and the free booklet "50+ ways to get more office furniture for your money," call your Steelcase Dealer, or 1-800-333-9939, Ext. 99.

If you're not buying Steelcase, you're not getting your money's worth.℠

Circle **No. 312** on Reader Service Card

Customers worldwide have turned Du Pont discoveries into something special.



The National Medal of Technology

Pioneering work in polymers recently earned Du Pont the top U.S. honor for technology.

The National Medal of Technology cites Du Pont materials that make a difference. Polymers that help people innovate, manufacture, bring quality and performance to so many of today's products.

We share this medal with customers worldwide. Your vision, ideas, and products for better living continue to drive us.

Once again, working with you has turned into something special. We thank you.

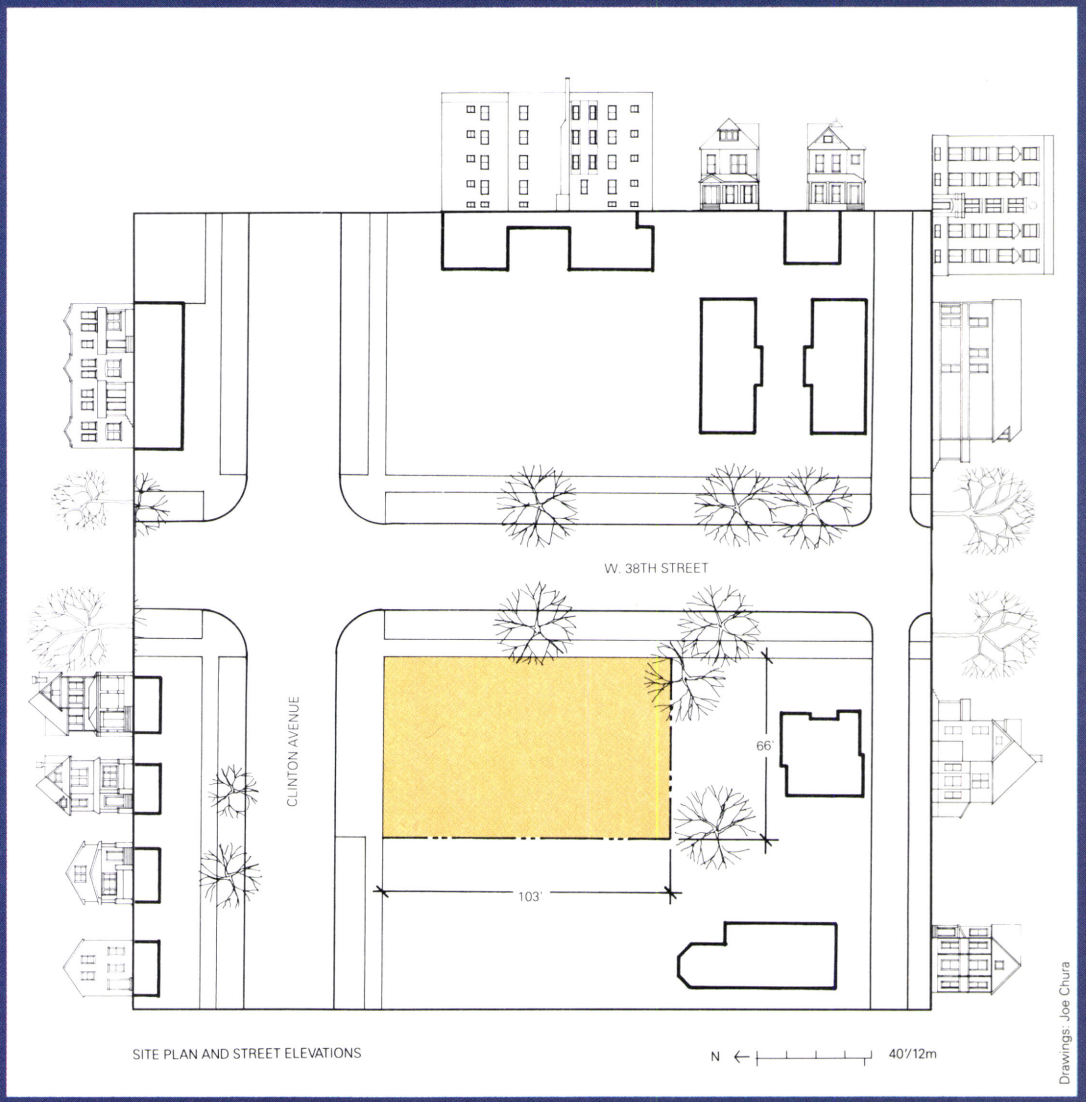
Du Pont polymers include TEFLON® and TEFZEL® fluoropolymers/engineering plastics such as DELRIN® acetal, RYNITE® thermoplastic polyester, and ZYTEL® nylon resins/NEOPRENE and HYPALON® synthetic rubbers/HYTREL® and other thermoplastic elastomers/MYLAR® and KAPTON® films/KEVLAR® and NOMEX® aramid fibers/ VITON® fluoroelastomers/KALREZ® perfluoro-elastomer parts/VESPEL® polyimide parts/acrylics/ and ethylene copolymers.

DU PONT

Polymers

Circle **No. 371** on Reader Service Card

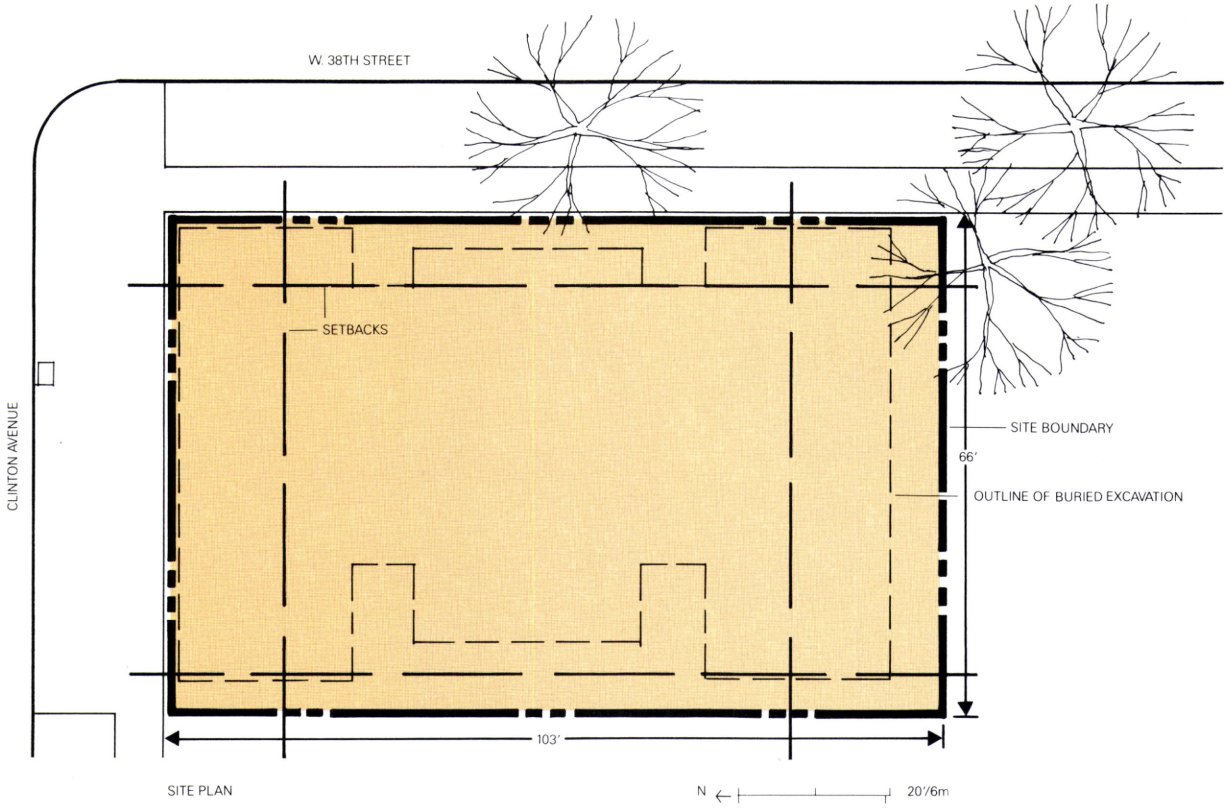
Progressive Architecture's Affordable Housing Initiative Competition Brief



SITE PLAN AND STREET ELEVATIONS

Drawings: Joe Chura

Deadline for Submissions: March 29, 1991



SITE PLAN

Introduction

The P/A Affordable Housing Initiative is a competition and building program to produce a structure whose siting, plan, construction, and materials break new ground architecturally, pushing the limits of what is considered possible in low-cost housing. The goal is to create a house whose form and operation are efficient and affordable for a moderate-income family.

Competition

Designs will be selected by a jury of architects and housing experts (see Jury listed below). A number of the submissions will be published in P/A, and submission to this competition gives the magazine the right to publish any entry. The first, second, and third place winners will each win a cash prize of $1000. In case of ties, prize money will be allocated at the jury's discretion. Citations will also be given.

P/A will then commission one of the recognized entrants, either an award or citation winner, to develop the submitted design and produce contract documents for construction of the house on a site in Cleveland, Ohio. While the jury's opinions will be considered, P/A reserves the right to decide which project will be built. The entire process of the design and construction of the house will be covered in subsequent issues of P/A. Financing of the construction is being provided by Bank One, Cleveland, with the soft costs being covered by Bank One and Penton Publishing Company.

Eligibility

The competition is open to all architects, designers, or architectural or design students 18 years of age or older working individually or in teams in the U.S. or Canada. The team whose project P/A selects to build must include a licensed architect or be willing to associate with a licensed architect. Depending upon that team's location, an association with a Cleveland area architect or construction manager may be necessary during the permit, bidding, and construction phases.

Submission Requirements

The competition will occur in one stage and will be judged anonymously. The names of the entrants or any other distinguishing marks, symbols, or logos should not be visible on the submitted boards. An individual or team may submit more than one entry, although each entry must be accompanied by a separate entry form and fee. Entrants should fill out the three entry forms on the last page of this announcement, seal the top two into an unmarked envelope, and securely tape the envelope to the back of the board – the top left corner as you view the back. A separate unsealed envelope, also taped to the back, should contain the bottom entry receipt and the fee of $60.00 in the form of a check or money order made out to Progressive Architecture. (Canadian entrants should send drafts in U.S. dollars.) The registration fee is not returnable.

Deadline and Delivery

The deadline for sending entries is March 29, 1991. Any prompt method of delivery is acceptable. Entries must show a postmark of that date. Hand-delivered entries must be received at the street address shown below, at the 6th floor reception desk, by 5 pm on March 29. Please send submissions to:

Affordable Housing Editor
Progressive Architecture
600 Summer Street
P.O. Box 1361
Stamford, CT 06904

Boards should be fully and securely wrapped to prevent damage during shipment. P/A will not be responsible for any such damage. BOARDS WILL NOT BE RETURNED, so do not send original drawings or drawings that, in themselves, have an appreciable value. Photostats or high-quality prints of drawings will be needed for those projects being published; entry in this competition carries with it an agreement to produce those materials if requested.

Questions

All questions about the competition or subsequent construction project should be submitted in writing to the above address no later than January 31, 1991. The questions, which will be kept anonymous, and our answers will be published in the March issue of P/A. Do not let small questions hold up your design, however. We are looking for new ideas and innovative solutions and will not disqualify a submission because of a minor technical problem in the design, detailing, or presentation.

Presentation Format

The verbal and graphic description of each entry should be mounted on one side of a

View of site from Clinton Avenue looking south

Houses along Clinton Avenue

View down Clinton Avenue

House west of site

Apartment across West 38th Street

Photos: Steve McQuillin

single 30" x 40" foamcore board and presented horizontally. The face of the board must be flat; relief models or other projecting features on the board are not allowed. Each board should contain the written and graphic information necessary to describe a project. The written description should explain any innovations or unconventional solutions or techniques in the design and how those achieve savings over conventional housing. It also should indicate how the project fulfills the programmatic requirements listed below. The graphic presentation should include the following:

a. A site plan at 1/16"=1'0"
b. A plan of each floor at 1/4"=1'0"
c. A front and at least one side elevation at 1/4"=1'0"
d. A section at 1/4"=1'0"
e. A wall section at an appropriate scale indicating materials and assembly

Optional presentation elements include axonometrics, perspectives, prints of model photos mounted on the board, etc. Also, entrants are encouraged but not required to show how this one house might be related to other units in a prototypical urban or suburban residential context.

Jury

The jury will consist of the following architects and housing experts:

Walter Burks, Burks Development Corporation, Cleveland.
Rob Curry, Director, Local Initiatives Support Corporation, Cleveland.
Mark Mack, architect, San Francisco.
Clare Cooper Marcus, professor, University of California, Berkeley.
William Rawn, architect, Boston.
William Rose, architect, Small Homes Council, University of Illinois.

Program

The single-family house should provide adequate living, sleeping, and cooking and eating space for residents in as many of the following situations as possible:

a. A conventional family with two parents and two dependent children.
b. A single parent with three dependent children.
c. Three unrelated adults sharing housing.
d. Two unrelated adults, each with a dependent child.
e. Two parents and one adult child with a dependent child.

Also it is important that the house be easily expandable to accommodate the changing needs of a family or to add a future rental property; the site is in a one- or two-family zone.

Site

The site is at the corner of West 38th Street and Clinton Avenue in Cleveland's near westside neighborhood (see site plan and elevations). Located in a residential area, the site is level, with a 66-foot frontage along Clinton Avenue and a 103-foot frontage along West 38th Street. The front of the house and entry to the property by pedestrians and automobiles may be along either street. Priority, however, will be given to designs that work on mid-block sites as well as on this corner site.

An apartment building once stood on the site, and the debris in its excavation will be removed and clean fill added; this work will not be part of the cost of construction. Assume a soil bearing capacity adequate for any type of residential structure. While a basement is not required, it is desirable, and some of the existing excavation can be reused for that purpose.

The Neighborhood

The neighborhood consists of late 19th-Century and early 20th-Century houses and apartment buildings (refer to site photos). There are no aesthetic requirements for the house, although it should not look inappropriate in that setting. The neighborhood, which is in a part of Cleveland known as Ohio City, has an active neighborhood group; the following excerpts are from their own description of the community. "Ohio City is a racially, economically, and culturally diverse community on the near west side of Cleveland... A true neighborhood, it has a vitality and spirit that is alive...There is an atmosphere of pioneering and deeply felt individualism that is shared among the stable residents of the area. This is supported by a certain pride of survival... People take responsibility for one another and the immediate environment (and they) know their neighbors and even what is occurring in their lives."

Zoning Requirements

Cleveland's zoning requires that the house have a minimum floor area of 950 square feet and a maximum exterior wall height of 35 feet. A garage is not required, although one off-street, hard-surfaced space is. The garage and/or the parking

CLIMATE PROFILES

Moderate operating costs are as important as the initial cost of this house. For that reason, we have included climatic data for Cleveland which should be considered by entrants.

CLEVELAND'S CLIMATIC DATA:

42 24' N. Latitude, 777' Elevation 354
Annual Heating Degree Days (65 F): 6178
Annual Freezing Degree Days (32 F): 715
Annual Cooling Degree Days (75 F): 47

Winter Design Dry-bulb Temperature, 99%: 1 F
Winter Design Dry-bulb Temperature, 97.5%: 5 F
Winter Wind Direction (Prevailing coincidentally with 97.5% Design Temperature): SW at 12 knots

Summer Design Dry-bulb and Mean Coincident Wet-bulb
1%: 91/73
2.5%: 88/72
5%: 86/71

MONTHLY NORMALS	JAN.	FEB.	MARCH	APRIL	MAY	JUNE	JULY	AUG.	SEPT.	OCT.	NOV.	DEC.
Normal Daily Maximum Temperature (F)	33.4	35.0	44.1	58.0	68.4	78.2	81.6	80.4	74.2	63.6	48.8	36.4
Normal Daily Mean Temperature (F)	26.9	27.9	36.1	48.3	58.3	67.9	71.4	70.0	63.9	53.8	41.6	30.3
Normal Daily Minimum Temperature (F)	20.3	20.8	28.1	38.5	48.1	57.5	61.2	61.2	53.5	43.9	34.4	24.1
Average Relative Humidity, 1:00 pm (%)	69	68	65	57	58	59	57	60	61	59	67	71
7:00 am (%)	76	77	77	75	77	79	82	85	84	80	78	76
Daily Solar Radiation, So. Wall (BTU/(ft^2)day)	507	687	822	901	904	906	929	969	1041	995	607	420
Monthly Heating Degree Days (base 65 F)	1181	1039	896	501	244	40	9	17	95	354	702	1076

Entrant:
Address:

Credit(s) for publication (attach additional sheet if necessary):

Entrant phone number:

Entrant:
Address:

I certify that the submitted work was done by the parties credited and meets all Eligibility Requirements. All parties reponsible for the work submitted accept the terms of the Publication Agreement. I understand that any entry that fails to meet Submission Requirements may be disqualified. Signer must be authorized to represent those credited.

Signature

Affordable Housing Editor
Progressive Architecture
600 Summer Street
P.O.Box 1361
Stamford, CT 06904

Entrant: _____
Address: _____
_____

(Receipt – include in the envelope with $60.00 entry fee.)

space must be in the rear half of the lot and can be accessed either from Clinton Avenue or West 38th Street. The minimum distance between a rear garage and the adjacent property line is three feet, and between the garage and the neighboring house, ten feet. The minimum side yard is five feet from an adjacent property and ten feet from a side street on a corner lot. A garage also must be ten feet from the sidewalk. The minimum front setback is 16 feet from the property line, and the minimum rear yard is 20 feet from the property line. Open porches may project no more than six feet beyond the setback limits. Enclosed porches may project four feet beyond the setback, but may not exceed 20 percent of the facade area.

CONSTRUCTION COSTS /BUDGET

As a guide, the minimum cost of conventional residential construction in Cleveland is $45/sq.ft. for living spaces, $11/sq.ft. for a garage, and $8/sq.ft. for basement space. Higher quality conventional construction comes in at $50-$55/sq.ft.

The construction budget for the house is $65,000, which is considered moderate-income housing in Cleveland. Site purchase and preparation costs and soft costs (surveys, architectural fees, etc.) are not included in that amount. Entrants should specify what aspects of their submission will produce savings over conventional design or construction (see Presentation Format above).

BUILDING CODE

The Council of American Building Officials' (CABO) One-and Two-Family Dwelling Code should be followed in the design of the house. The code is available from CABO, 5203 Leesburg Pike, Falls Church, VA, 22041. This code is meant as a guide, not as a way of stifling innovation. Exemptions from the code will be entertained (especially in areas such as building planning, wall assemblies, and building materials), but adequate reasons for them must be presented. Relevant changes to the CABO code made by Cleveland include 3'6" minimum foundation depths and two separate exits from all stories with habitable rooms above the second floor.

office interiors a feeling cold aluminum can't match.

And since Flexiframe windows are custom-made, they can be built to your specifications in 1/16" size increments.

So if you believed we just made windows for homes, you may never think of us quite the same again.

For more information on using Andersen® Flexiframe windows in your next commercial project, just call 1-800-426-7691 and ask us for the name of your local Andersen commercial representative.

Or you can write to Andersen Commercial Group,℠ Box 12, Bayport, MN 55003.

ANDERSEN COMMERCIAL GROUP℠

Andersen AW Windows·Patio Doors

Circle **No. 317**

Carlisle... Top Performance for Top Performers.

Top performers in the world market rely on the top performer in single-ply roofing . . . Carlisle. Besides supplying fully integrated roofing systems of top quality, you the specifier, receive unparalleled design assistance.

Carlisle conducts informative regional Design Conferences, delivers quick responses to your design and technical inquiries, and carries out the industry's most demanding inspections. Factor in the Carlisle warranty and all this adds up to peace of mind for you and your top performers.

Over 11 acres of .045 Sure-Seal® membrane cover the Minneapolis Convention Center.

Architect: Minneapolis Conv. Center Collaborative
Roofing Contractor: Curran V. Nielsen Company, Inc., Minneapolis, MN
Carlisle Representative: Architectural Consultants, Inc., Edina, MN

Carlisle has a roofing system to meet your every design need in black or white, reinforced or non-reinforced, EPDM or CSPE plus support services.

Find out why top performers have chosen Carlisle for over 80,000 warranted roofing projects. Call toll-free, 800-233-0551; in PA, 800-932-4626; in Canada, 416-564-5557.

CARLISLE

Carlisle SynTec Systems

Division of Carlisle Corporation
P.O. Box 7000 • Carlisle, PA 17013-0925
Circle **No. 340**

The companies listed have had single-ply roofing systems by Carlisle installed on one or more of the buildings they utilize. This list is for information only and in no way reflects endorsement by these companies.

Carlisle is a trademark of Carlisle Corporation
© Carlisle Corporation 1990

Practice

Practice
Law 65
Computers 67

Norman Coplan suggests modifications to the owner/architect agreement to reduce the architect's liability for building damage.

Law: Waiving the Right to Sue

Builder's risk insurance carried by owners or contractors can significantly reduce or immunize the architect against liability for damage to or destruction of a building project, whether caused by fire, collapse, or water damage. The standard form of agreement between owner and architect issued by the American Institute of Architects (AIA Document B141) provides that the owner and architect waive "all rights" against each other for damages "but only to the extent covered by property insurance during construction." If "all rights" is interpreted as including the owner's right to assert a claim for negligent performance resulting in damage to the project, the owner's insurance carrier would be barred from seeking recovery against the architect.

However, it has been contended that under an architect/owner agreement requiring the architect to carry professional liability insurance, this mutual waiver of claims does not include suits based upon the failure of the architect to exercise due care in designing the project. The North Carolina Supreme Court, for example, ruled that the mutual waiver provision is ambiguous and suggested that requiring architects to provide professional malpractice coverage may negate any waiver of rights relating to their liability. This court ruled that the waiver of rights provision is susceptible to conflicting interpretations and the intent of the architect/owner agreement is unclear.

It was pointed out by the architect in this case that the requirement to carry professional liability insurance was to provide coverage against claims by third parties and to protect the owner against economic loss, not for physical damage to the project. Consequently, he argued that there was no conflict between the two provisions and no implicit ambiguity. The court, however, was not convinced. In any event, the problem could have been avoided if the owner/architect agreement had explicitly provided that the requirement for errors and omissions coverage is independent of and does not exclude the architect from the application of the mutual waiver of rights provision.

There is another way to use the owner's or contractor's insurance to relieve the architect from potential claims relating to damage or destruction to the work. The architect can be a party insured under the builder's risk insurance, whether carried by the owner or the contractor. The threshold question in determining whether such coverage is available is: Does the architect have an insurable interest in the insurance which covers the building project? In a leading case in Florida, relating to fire damage to a building, the insurance company sought to recover, by way of subrogation against an engineer, the monies it had paid to the owner under the building risk insurance policy. The engineer was not named as a party insured under that policy, but the construction contract had provided that the contractor should take out and maintain, at his expense, builder's risk insurance which would protect the contractor, the owner, and the engineer as their interests may appear. The insurance carrier argued that the engineer had no insurable interest and could not be insured under the policy, since that policy covered only property damage, not the risk of liability for negligent performance.

The court pointed out that there was a split of authority in various jurisdictions over the term "as their interests may appear" in a builder's risk policy. Does it include a liability interest as well as property interest? The court concluded that a majority of jurisdictions have held that builder's risk insurance did include liability as well as property interest.

To take advantage of this majority view, architects should amend B141 and the general conditions (A201) to be named as a party insured under the builder's risk policy. The mutual waiver of rights in connection with property insurance, which is contained in the owner/architect agreement, also should be modified to explicitly exclude any contention that it does not cover liability claims if the architect is required to carry a professional liability policy. Then the architect should be free of owner's claims and/or claims of the owner's insurer that the damage to the construction project was caused by the architect's negligent design.

Norman Coplan ■

The author is a partner in the New York law firm of Bernstein, Weiss, Coplan, Weinstein, & Lake.

Practice Points

Liability limitation and mediation clauses in design contracts can help reduce legal fees, insurance costs, and exposure to claims. According to *Communiqué*, a newsletter focusing on professional liability issues, AIA amendments to the standard owner-architect agreements now incorporate these clauses. Write to: DPIC Companies, Inc., P.O. Box DPIC, Monterey, CA 93942.

Employees learn CAD faster when they are able to apply computer skills on actual projects for continuous blocks of time. *ENR* reports that if use after training is sporadic, it may take 300 to 500 hours to regain full productivity.

The Americans with Disabilities Act (ADA) requires that all commercial and public accommodations must complete all "readily achievable" removal of architectural barriers in renovations by January 26, 1992. Such alterations include installation of a bathroom grab bar and the ramping of small entrance stoops. For information on accommodating the disabled contact the Job Accommodation Network (800) 526-7234.

A "Study of Cancer Facilities in the United States" is a two-volume guide compiled by the architectural firm Ellerbe Becket for a Japanese design and construction client, in anticipation of major expansion of cancer centers in Japan. The guide is available for $65; call Kathy Augdahl at Ellerbe Becket (612) 853-2270.

Accugraph Networks People And Solutions, Not Just Computers.

Architects: Accelerate Automation Boost Productivity

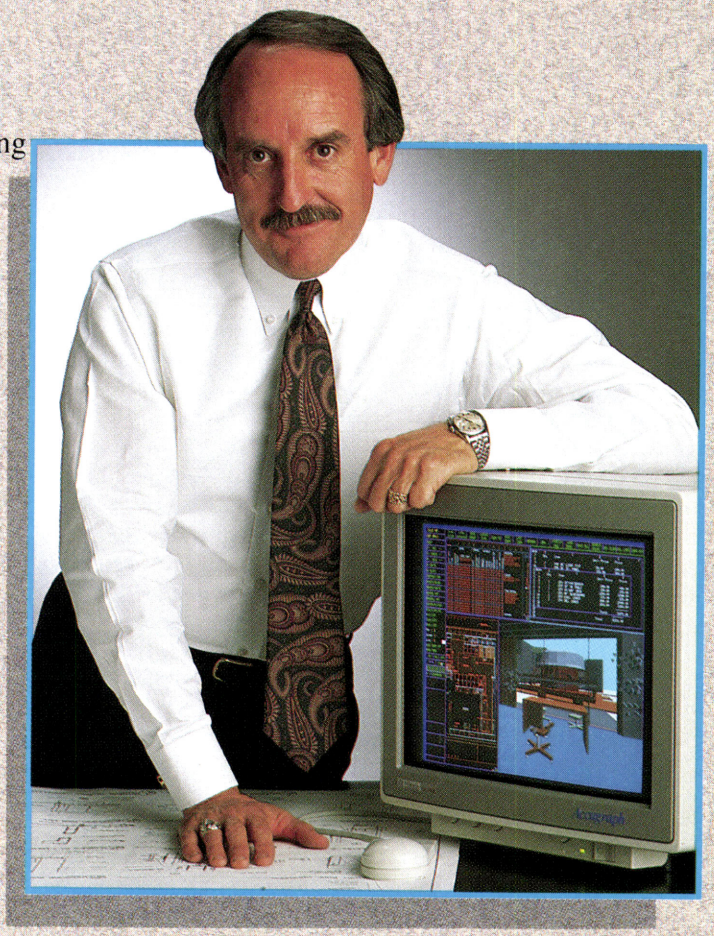
Accugraph's Architectural solutions boost your PC based automation, while preserving investments in hardware, software and drawing databases.

Boost your productivity beyond basic CAD with our highly integrated tools to automate:

- **Marketing/3D Presentations**
- **Parametric Detailing**
- **Quantity Estimating**
- **Specifications and Schedules...**

...words, numbers and graphics, all in one system. We can also network your PCs to share drawings, tape drives for backup, printers, and plotters – and communicate with the outside world using IGES and DXF (AutoCAD).

Unleash your 286 or 386 based PCs to access the power of high performance graphics workstations, all at the lowest per seat cost in the industry. Call our Teleconsulting Department at:



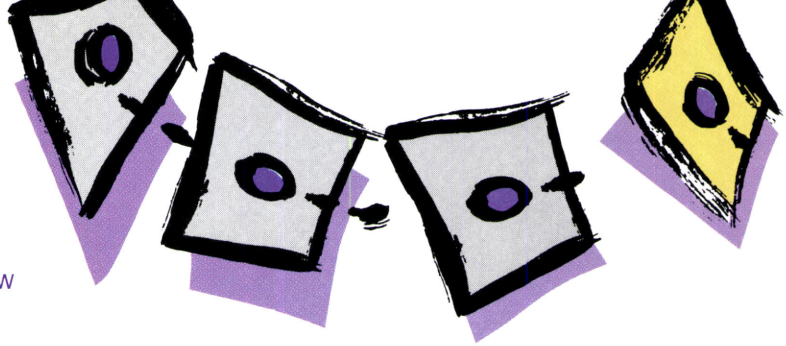
1-800-678-1061

Accugraph Corporation
5822 Cromo Drive
El Paso, TX 79912

Accugraph

DXF and AutoCAD are registered trademarks of Autodesk, Inc.

Circle **No. 362**



Eric Teicholz evaluates the differences between new AutoCAD and Intergraph releases.

Computers: New Intergraph and Autodesk Releases

The two largest A/E/C CAD competitors are both releasing new versions of their software this year – Autodesk's AutoCAD release II, and Intergraph's Microstation 4.0. These two manufacturers account for over 80 percent of architectural CAD sales in the United States, and traditionally have different approaches to the A/E/C CAD market (P/A, May 1990, p. 61)

The AutoCAD Thrust

Major enchancements in AutoCAD Release 11 address such important topics as networking, programmability, links to relational databases, and solids modeling. Originally designed as a stand-alone DOS program, AutoCAD has made major improvements to the simultaneous access of an AutoCAD file by multiple users on a computer network. New capabilities include the use of reference files (a concept originally developed by Intergraph) in networks, allowing for layers (overlays) to be attached and referenced to a base drawing.

When a drawing is loaded, the reference files are also loaded in their most recent updated form. Users can overlay the file they are working on; these attached files are there for "reference" in that they can be accessed but not edited.

Secondly, the program has an augmented development language for customization and application development purposes. Release 11 contains an advanced external programming environment called the AutoCAD Development System (ADS). Within ADS, programs and routines can be written and then compiled in advanced languages such as C, an industry standard, by using the library of access commands in ADS. ADS is similar to AutoLISP, but the use of C is faster, more efficient, and can provide certain functions not present within AutoLISP.

Thirdly, ADS routines can provide interfaces to databases for the storage of non-graphic information related to objects in a drawing. These links, especially those with relational database management systems (RDBMs) such as Oracle, are becoming increasingly important for non-graphic client services such as facility management. ADS or AutoLISP routines can also attach object names with additional sets of attribute data to AutoCAD graphic entities using the new Extended Entity Data feature of Release II. The data can incorporate a number of formats (e.g., text, numbers, layer names, and 3D points), which are AutoCAD specific. This data may in turn be easily accessed by another ADS or AutoLISP routine.

The final major development of Release 11 is a 3D optional solids modeling package called Advanced Modeling Extension (AME). This allows solids to be constructed using simple 2D or 3D geometric primitives, which in turn can be added to or subtracted from each other to a shape form.

The Microstation Difference

Intergraph's new Microstation 4.0 release has some capabilities that are similar to those of AutoCAD 11:

Intergraph's reference file capabilities include such features as separate symbol definitions for each file. Different users can see graphic objects in the same reference file at different levels of required detail.

Objects may be given attributes in relational databases by creating "hot-links" to d-BASE and Oracle RDBMSs. These links are connections between Microstation and DBMSs through which updates in one are sent directly into the other and may be reflected as changes in data immediately.

Programming and customization may be accomplished two different ways in 4.0. The first is with the Customer Support Library (CSL), a software utility which consists of a function library to facilitate development of C and FORTRAN applications in a manner similar to AutoCAD's ADS. It contains commands which emulate the commands of Microstation, so that an application can initialize links and manipulate data in Microstation. The second is with the new Microstation Development Language (MDL) which allows C routines to be called and executed from within Microstation itself, a process which has significant speed advantages.

Intergraph opted for a different 3D surface modeling technology from Autodesk's. Microstation 4.0 employs what is called NURB geometry which is more complex but more flexible than Autodesk's constructive techniques. With this technology, solid surfaces are modeled mathematically as a continouous series of computed curves. Both techniques generate complex shaded models for architectural rendering.

In general, however, the differing levels of support reflect the differing approaches the two vendors have taken towards development. Autodesk relies on third party vendors to produce many specific modules. The risk of this approach is that the end user is no longer dealing with a single vendor and that there is no common interface between applications. To overcome this problem, Autodesk is developing preferred application-specific strategic partnerships with companies to ensure a common interface between applications.

Intergraph on the other hand has traditionally developed most of its packages internally so that the integration between applications is seamless and the interface common between applications. The disadvantage of this approach is that the company must work ever harder to develop software in many directions simultaneously. Internal development is more expensive and time consuming.

Significantly, however, Intergraph is increasingly encouraging third-party software developers to produce application-specific packages for Microstation. This approach represents a partial adoption of Autodesk's strategy and is just one of several welcome advances towards an open CAD system and consistency between applications. **Eric Teicholz** ■

The author is an architect and president of Graphic Systems, Inc. in Cambridge, Massachusetts.

Timeless roof design, for ageless architecture.

You've been looking for (and asking for) a roof that's as distinctive as your designs. And it's finally here with CertainTeed's new Grand Manor Shangle.™*

Grand Manor opens up a whole new world of design possibilities. It's more than just another new roof. It's a whole new kind of asphalt roof. An elegant, awe-inspiring roof with an unequalled, luxurious, natural appearance. Which is why it's a natural for architects who want their designs to make a real statement.

Grand Manor looks different because it's made different.

No other shingle in the world is made like Grand Manor. It's built on *two full size,* one piece base shingles. When applied, Grand Manor becomes a remarkable *five layer shingle roof!*

Triple stepped laminations create deep surrounds for each 8″ tab. The visual effect weds timeless design elements with state-of-the-art engineering.

Random shadow lines and extra deep tabs, together with the massive Shangle® construction, create a dimensional appearance and an authentic, natural look which no other shingle can duplicate. A look that's ideal for those special custom homes as well as for your more prestigious hotels, restaurants and other up-scale light commercial projects.

Our warranty has your buildings covered.

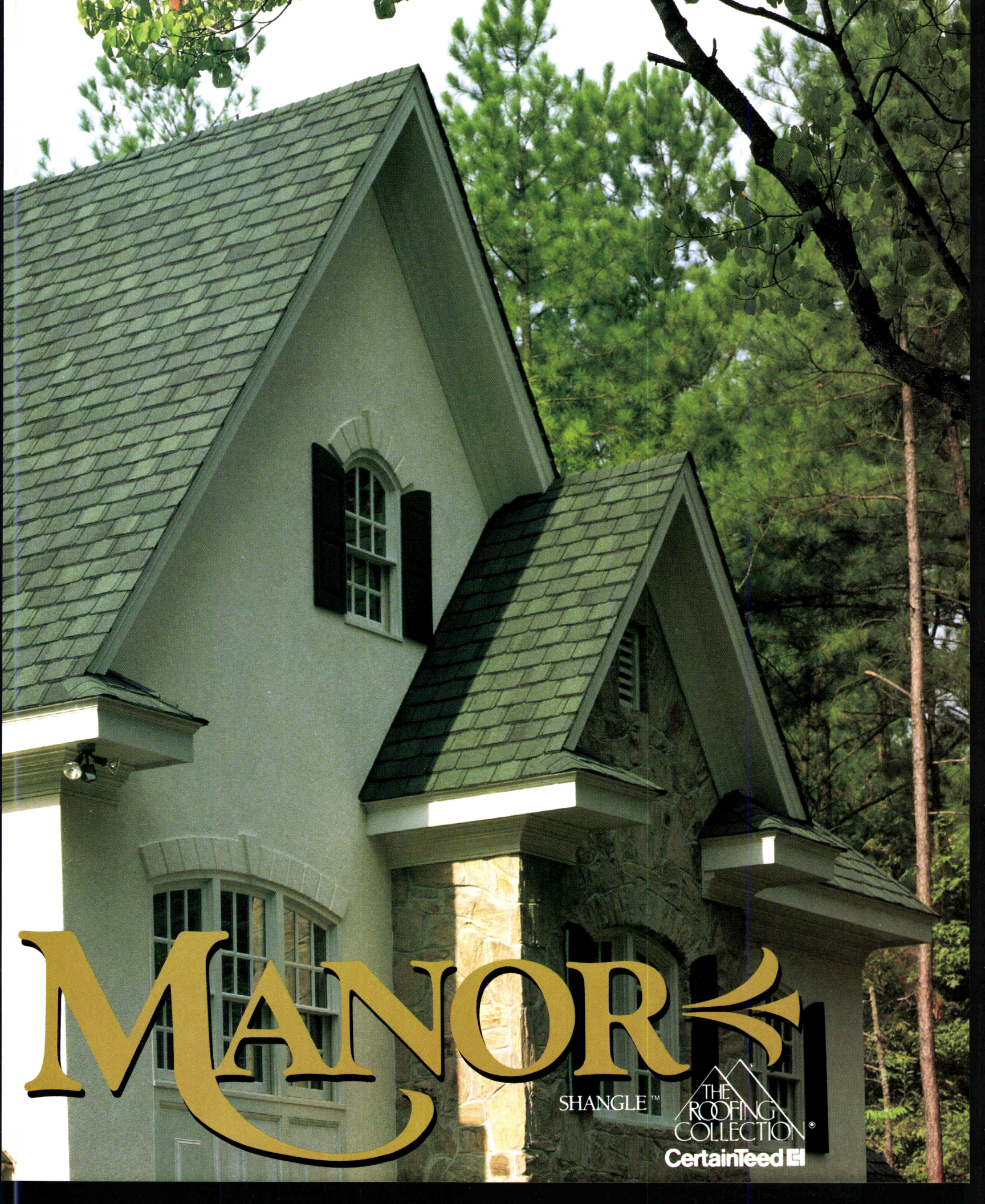
If a manufacturing defect exists in any shingle, it will usually show up in the first few years. So while your Grand Manor roof carries a 30-year limited warranty, we've added extraordinary security to the first 10 years following application with SureStart™ 10 protection. SureStart10 guarantees 100% replacement cost of labor *and* materials (including roof tear off and disposal costs) if you have a manufacturing defect during the first 10 years. Plus, the warranty is transferable during the SureStart period.

Start turning your buildings into something really grand. And start watching your business go through the roof. For more information and a brochure, visit your local CertainTeed supplier; or call 1-800-233-8990.

The CertainTeed Roofing Collection: innovation through science and art.

Circle **No. 372**

*Pat pend.


MANOR
SHANGLE™
THE ROOFING COLLECTION®
CertainTeed

IF YOU NEED TO RECAPTURE HISTORY,

BORROW SOME OF OURS

When you're involved in a restoration product, you may need brick that simply isn't available in today's market. But that doesn't necessarily mean it can't be available.

For more than a century, Belden Brick has been synonymous with quality brick in a broad range of colors, sizes and shapes. Our history may well include the brick you need to restore a structure — and perhaps be made today in traditional beehive kilns used extensively in earlier days.

When you're trying to recapture history and need the authentic look of yesterday's brick, you may find our history uniquely helpful.

Frequently we can turn yesterday into today. Call us to see if we can do so for you: 216-456-0031.

THE Belden Brick COMPANY
CANTON, OHIO 44701

Circle **No. 330** on Reader Service Card

38th Annual P/A Awards

This year, P/A's jury of distinguished professionals chose to recognize

25 projects from a total of 824 entries.

P/A thanks the eight stalwart jurors and the hundreds who entered their work.

Their complementary efforts sustain this program.

Introduction

All jury photos: Robert Benson

For the 38th year, P/A gathered a jury of architectural professionals, known for their sound judgment as well as their accomplishments, to select the P/A Awards from among hundreds of entered projects. This year, the eight jurors faced a total of 824 entries, 36 more than last year. For the first day and a half of judging, the submissions were divided among three teams reviewing the three major categories, then selected finalists were discussed on the final day by the jury as a whole.

Like most P/A juries in recent years, this was a very earnest group, by no means satisfied with the current condition of their profession – with either the limited role architects are assigned in our society or with their colleagues' response to the opportunities they do get. In the entries they selected for recognition, however, the jurors expressed genuine satisfaction – though not without some objections from dissenting jurors.

In choosing a total of 25 winners, this year's jury took a broader view than last year's, which picked only 20. The difference was accounted for in the architectural design category, where there were 16 winners, as against only 11 last year. In its more generous selection, this jury included several works by little-known firms, thus reinforcing the P/A program's longstanding reputation for identifying emerging talents. (All of the winners of last year's P/A honors were already widely recognized.) Of no less interest to these jurors were the entries of established leaders in the profession, whose participation ensures the stature of P/A Awards honors for all who take part. Six of the winning firms were also winners last year: Holt Hinshaw Pfau Jones (winners for the fifth year in a row), Eisenman Architects, Richard Meier & Partners, Ellerbe Becket (all three firms winning for the third successive year), Steven Holl Architects, and Coop Himmelblau. Jorge Silvetti of the firm of Machado & Silvetti, who had winning entries in both urban design and research this year, is the first architect, to our knowledge, to have won honors in all three categories of the P/A Awards. (For profiles of winning firms, see pages 134–135.)

Geographically, the distribution of this year's winners is quite unusual. Five winning teams are in Canada (one working with a U.S. collaborator), far outnumbering the one or two Canadian winners, at most, in previous years. The winners also include a large number of projects – six – done by American firms for overseas locations. The jurors had some reservations about American performance overseas and felt there was more to say on the subject than the awards format permitted (see Architectural Design introduction), but their choices affirm the value of this American export, both for the U.S. professional and for the overseas sponsors. As this year's results make clear, opportunities abroad include urban design and research projects, as well as building design.

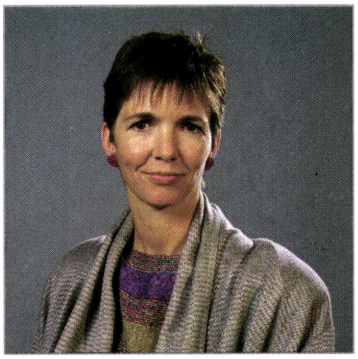
The broad range of project scales and types among this year's winners is gratifying in light of the program's comprehensive intentions. While expressing disappointment with the scarcity of good highrises or housing among the entries – a chronic complaint for at least a decade – this jury nevertheless was able to choose winners of both types. And the single-family house, not included among last year's winners, is again represented among the honored projects. While some of the chosen proposals were done for prestigious private or institutional clients, the winners also include such thoroughly down-to-earth commissions as a municipal maintenance shop and a modest-sized suburban office building.

For further discussion of the judging process and results, see the introductions to the three categories of honors on the following pages. And for more wide-ranging final jury discussion on the state of architecture today, as evidenced by entries in this program, see Perspectives, page 132.

And finally, as you review this report on the 38th P/A Awards program, be sure to note the announcement of a totally new and very different contest, P/A's Affordable Housing Initiative (page 51; see also Editorial, page 9). The outcome of this open design competition will be a house to be constructed in Cleveland under P/A sponsorship. **John Morris Dixon** ■

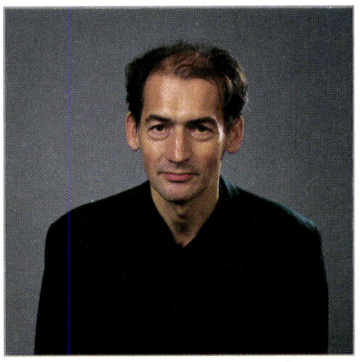
The Jury

Adèle Naudé Santos, AIA, chairman of this year's jury, is a principal, Adèle Naudé Santos Architect, Philadelphia, and Dean, School of Architecture, University of California, San Diego. Holder of Masters of Architecture and of City Planning from the University of Pennsylvania and a Master of Architecture in Urban Design from Harvard, she is currently working on the design of a 200-unit apartment complex in Fukuoka, Japan, among other things.



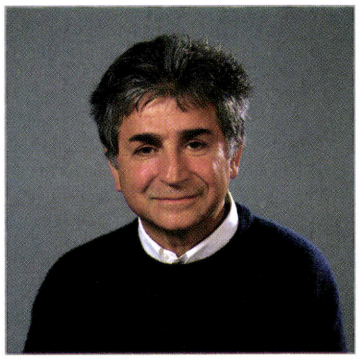
Dr. Dana Cuff is an Associate Professor at the University of Southern California, Los Angeles, and director of CLEW Associates, Consultants. She sits on the editorial board of the *Journal of Architectural Research*, and in 1990 received the Distinguished Service Award from the Association of Collegiate Schools of Architecture. Her current books are *Architects' People* and *Architecture: The Story of Practice* (forthcoming from the MIT press).

Ralph Johnson, AIA, is Senior Vice President and Design Principal, Perkins & Will, Chicago. He is an Adjunct Professor at the University of Illinois, and a Visiting Critic at the University of Wisconsin, Milwaukee. Some of his current projects include the International Terminal, O'Hare Airport, Chicago; TWA Terminal Expansion, JFK Airport, New York; 100 Riverside Office Tower, Chicago; laboratories for two universities.

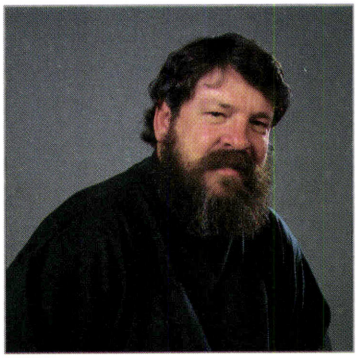


Rem Koolhaas, AA, is a principal in the Office of Metropolitan Architecture (O.M.A.), Rotterdam, and Professor at the Technical University, Delft. He has taught at the University of California Los Angeles, Columbia, IAUS, and Delft University. He received a Harkness Fellowship, studying with O.M. Ungers at Cornell in 1972. As professor at Harvard, he is working on a new book, *The Contemporary City.*

Eric Kuhne, AIA, is the principal of Eric R. Kuhne & Associates, New York, an architecture, landscape, research, and urban design firm formed in 1983. He also teaches at the New Jersey Institute of Technology and is a frequent lecturer and juror. His firm has been recognized three times in the P/A Awards program, once for architecture and twice for urban design. He holds degrees in Art and Architecture from Rice and Princeton.



Dean Macris, AICP, is the Director of the City and County of San Francisco Department of City Planning, a position he has held since 1981. He has worked in city and regional planning in San Francisco since 1968 and previously for ten years in Chicago. He holds degrees in political science and city planning from Westminster College and the University of Illinois.



Samuel Mockbee, FAIA, is a partner in Mockbee/Coker Architects in Canton, Mississippi, and is an Adjunct Faculty Member at Mississippi State University, Jackson. He has been a Visiting Design Critic and a member of the Advisory Council, Auburn University School of Architecture. His firm did a project, "Breaking the Cycle of Poverty," that won a First Award in the 34th P/A Awards Program.

Donald Watson, FAIA, is dean of the School of Architecture at Rensselaer Polytechnic Institute and a practicing architect and consultant. He has received numerous design and publication awards and is author of over 60 works, including the books *Designing and Building a Solar House* and *Climatic Design: Energy Efficient Building Principles and Practices*. From 1979 to 1989, Watson was chairman of Yale's Master of Environmental Design program.

For initial review of the entries, the jurors were divided into three teams. Above, the architectural design team: Johnson, Santos, Mockbee, and Koolhaas.

The urban design team discussing submissions: Macris and Kuhne.

The research team scrutinizing entries: Watson and Cuff.

Architectural Design

P/A juries over the years have had a number of concerns in common, and this year was no exception. From the 667 submissions in the Architectural Design category, the jurors selected 3 Awards and 13 Citations. Among the jurors' recurring concerns were the lack of contextual information, the lack of clarity of purpose and achievement in the required summary page, and the lack of quality in socially-concerned housing and in highrise buildings.

For the first time, the judges had to confront a submission that was not only well known, but had been conceived some time ago and was being given a new chance at life (p. 85). One high-profile firm that submitted numerous projects consciously entered very different kinds of presentations in order not to cue the jurors in one way or another. Two of this year's winners by another firm (pp. 91 and 110) were thought by the jurors to be from different sources.

Members of the architectural design panel searched with little success – and not much discussion – for "good" and/or inventive solutions to highrise buildings, and for socially responsible housing solutions. While they did find a few entries to honor, the paucity of design quality in these areas was, they felt, severely disappointing.

Like other juries before them, this one found a series of building projects that they wanted to comment on, without giving any award. They labeled this their "Japan pile." But since firms do not submit entries for other than positive recognition, the specific projects are not shown here. At issue was the responsibility firms have in exporting a Western design ethic to foreign countries:

Koolhaas: One of the key questions of our time is that there is globalization. One particular country is extremely aggressive in that pursuit, and that is Japan. An enormous amount of work in American firms is for Japan. That confronts us with an incredible dilemma, or an accumulated cluster of dilemmas which have to do with scale, program, articulation, strangeness, and alienation from origins. These are phenomenally complex; do any of us have terms of reference to really judge their success or failure? I don't think so.

Watson: Why are these voted out?

Santos: There wasn't anything really convincing about them.

Koolhaas: Except in the terms that I'm introducing. The issue is that you cannot bemoan the loss of status of our profession, and at the same time reject every symptom of a new territory for the profession.

Johnson: This is just a big collection, they are just collecting architects. Japan is becoming a big museum. There is no dialogue between these buildings and the surroundings or the public.

Koolhaas: The issue here is that if you analyze them as architecture they have a lot of flaws. If you analyze them on their program, they may be some of the most amazing things that have ever happened in the history of mankind. So that is an incredible contradiction. **Jim Murphy** ■

Urban Design

Eric Kuhne and Dean Macris, like many Urban Design jurors before them, found that evaluating their 112 projects in terms of innovation – as opposed to just competence – was not easy, and that the differing constraints faced by infill projects and suburban or rural projects made it difficult to judge them together. Two important criteria emerged from their discussions: first, a concern with the civic good that a project offered (Kuhne speaks often of the difference between "civic" and "public" space); and second, a demand for complete solutions that addressed more than massing and plans.

Kuhne: I think our recommendations represent a mandate that architecture is not a stepchild to urban design; in other words, we would rather have architects working on an urban design scale than urban designers trying to be architects. What we respond to experientially are the façades and landscapes of urban rooms. And sensitivity to the architecture must occur at a policy level for us to expect any innovations in urban design. If it doesn't, then it is yet another 2-D plan that has been extruded on the computer. Dean and I looked at a lot of innovative ideas that were bereft of design. And as far as suburban typologies are concerned, for us to get only a handful of suburban projects out of the 112 we were reviewing really is startling to me.

Macris: There is a different set of criteria that has to be applied to a large-scale project in the city versus one that is converting rural land into urban land. It seems to me that it's going to be easier for someone who is dealing with raw land to satisfy the jury.

The urban design jurors reflected on the large number of waterfront schemes among the entries they received.

Kuhne: In the past, waterfronts were under constrained private ownership – railroads, shipping yards – that limited citizens' access to the water's edge. In many of the waterfront projects we looked at they have simply replaced one private owner with another; they still restrict the citizen's access to the water.

Macris: My impression is that practically every one of the waterfront projects is trying to put too much program on the site. That's not the designer's problem; it is a city planning problem. The regulation allows far more program than is realistically desirable.

Kuhne: The only thing that would save a program of that scale would be the creation of an equally proportioned civic space. I could deal with a gazillion square feet of office space if they provided one of the most spectacular civic places in that community. We didn't see that in any of the purely commercial schemes.

Macris: By and large, in the projects we saw, I was impressed by the sensitivity toward urbanism. The understanding of what are the elements of good city building is far greater in this set of projects than we would have seen even five years ago.

Kuhne: I agree. What we had to do was to pleasurably wade through that competence. **Mark Alden Branch** ■

Research

This year's research jury considered 45 submissions, 8 fewer than last year, but close to the preceding five-year average. Overall, the jury was encouraged by the entries, and noted that they passed over a number of submissions of first-rate work that wasn't honored only because it didn't advance technique or theory, stopped short of translating research findings into at least a suggestion of physical form, or wasn't broad enough in subject to command the attention of the profession. The jurors looked for work that addressed compelling questions and was innovative in some way. Primarily, however, they looked for work that had relevance to design.

Cuff: It has to have some new knowledge or innovation component to it and a generalizable aspect, so that it doesn't just apply to a single instance. It has to have relevance to the architectural profession, to the quality of design that results. Sometimes, the research might be very good, but it's on such a narrow topic that its impact is questionable. And some of them are just boring.

Watson: I think it must aspire to improve design quality. I picked up from some of the submissions that, in order to do research, you have to do design. That argument is interesting because architects who do rigorous thinking will argue that they're doing research. There is a method that is unique to design that says you only know the question by exploring the solutions. If you follow this line of thinking, then you cannot unhook research and programming and design guidelines as something separate.

There was much discussion about how to consider methodology, since the submissions ranged from scholarly research to diagnostic field investigations:

Cuff: I think that there's important research that doesn't necessarily start with a hypothesis. I think the research in itself has to be compelling. The research method comes from the topic: There's some research that's clearly in building science, and there's other that's in urban topics. Both can be meritorious if they are good, based on the topic area.

Watson: It has to have a rigorous examination of assumptions and values; it has to have a critical edge. It must combine both innovation and critical reflection. What is the Donald Schon phrase – "reflection in action?" I think it's important to convince our colleagues that that should be the aspiration of research. And it must have unambiguous results, comprehensible and well-presented. There's an obligation for researchers to be unambiguous, because other people are going to be using their work.

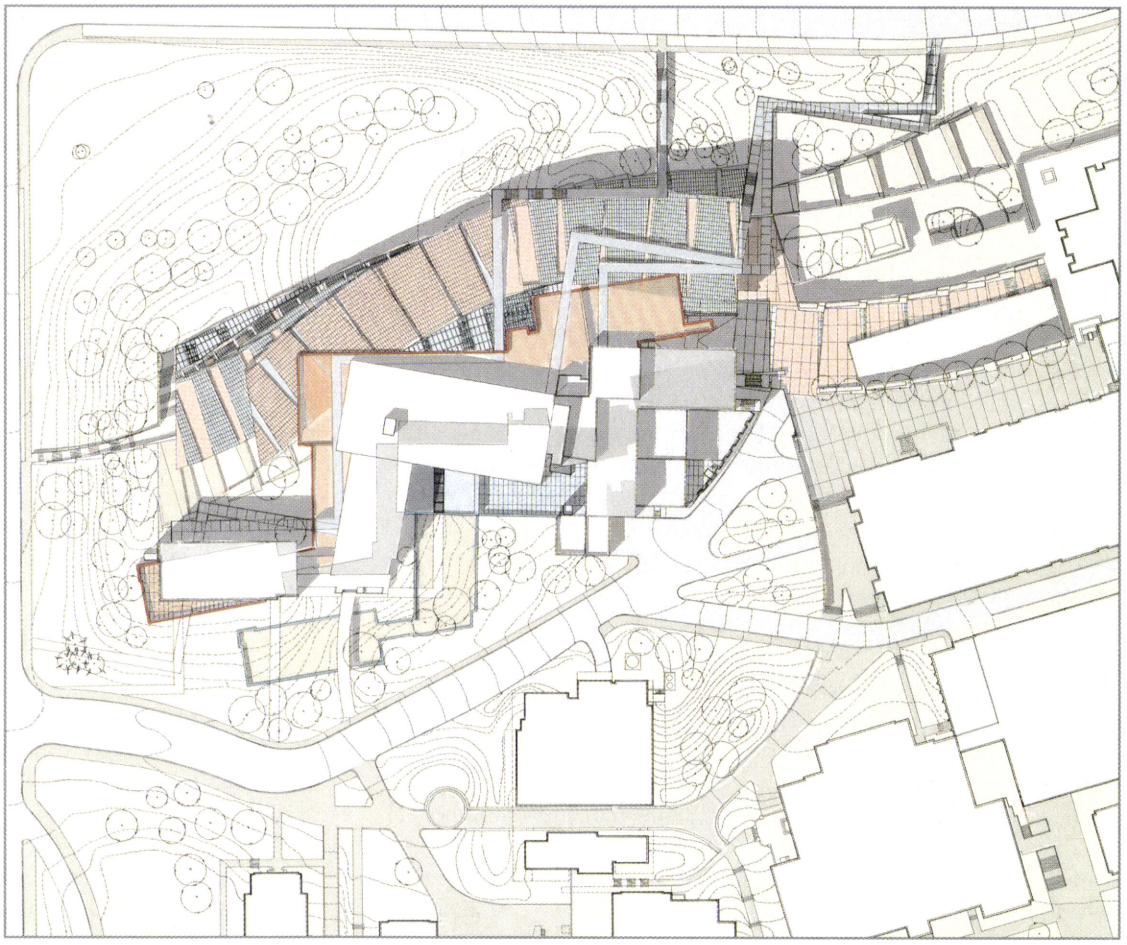
Cuff: What we were looking for were projects where research and design were integrated in the sense that you couldn't do a research report that seemed like it was from another world. We were trying to find work that had architectural merit as well as scholarly merit and demonstrated critical abilities. **Kenneth Labs** ■

College of Design, Architecture, Art & Planning

Eisenman Architects
Lorenz & Williams

Project: Addition to the University of Cincinnati, College of Design, Architecture, Art & Planning, Cincinnati, Ohio.
Site: North side of the existing college, which consists of three structures arranged end-to-end in a chevron pattern. The corner site stands at the top of a knoll that slopes to the east.
Program: The 145,000-square-foot addition, matching the size of the existing college, contains a library, administrative offices, auditorium, photo lab, cafe, and gallery, as well as additional studios, labs, and offices. A multi-purpose space is used for juries and exhibits.
Solution: This building was conceived of as a symbol of "the new cosmology of man and information." Just as information comes to us via the media (and via the various disciplines within the modern university) in a fragmented, ambiguous manner, so does this building arise out of a series of formal transformations that fracture and blur traditional architectural dichotomies such as old and new, inside and out, structure and infill. The form of this architecture school addition takes its cue from the chevron shape of the existing buildings. The architects torqued, tilted, overlapped, and shifted this shape out of phase, resulting in an architecture that carries within its plans and elevations the trace of these various formal moves, like the afterimage on a television screen or the interpenetration of radio frequencies. The chevron shape finally becomes so fuzzy that it takes on an undulating quality of the site.

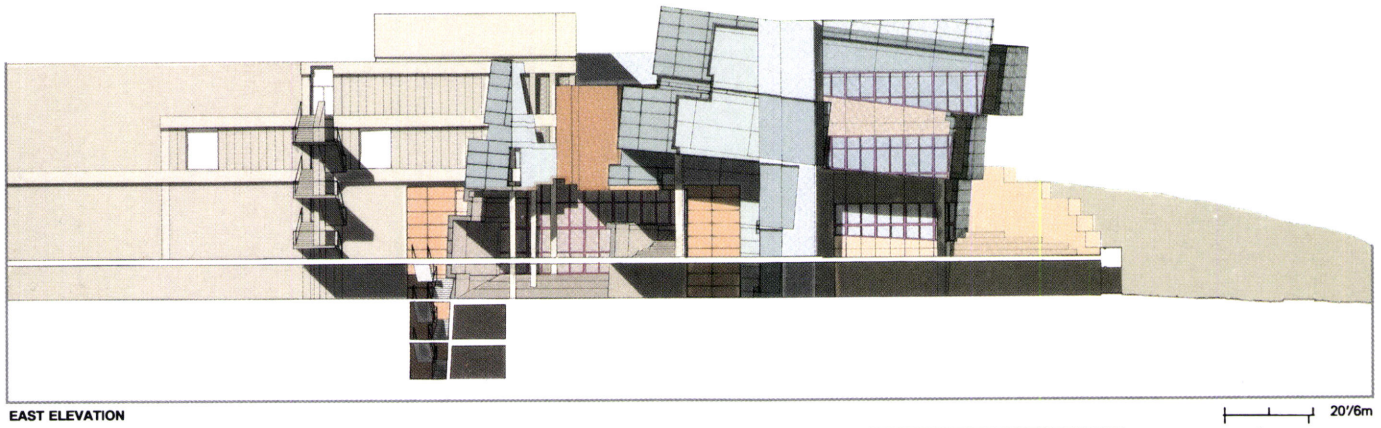
Internally, the addition contains laboratories, offices, and an auditorium on the lower two floors; administrative offices, a library, and another auditorium on the middle floor; and studios on the top floor. Captured within the space between the new building and the old is a complex, skylighted atrium used for juries and exhibitions. Walkways and bridges overlook this public space.



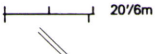
SITE PLAN

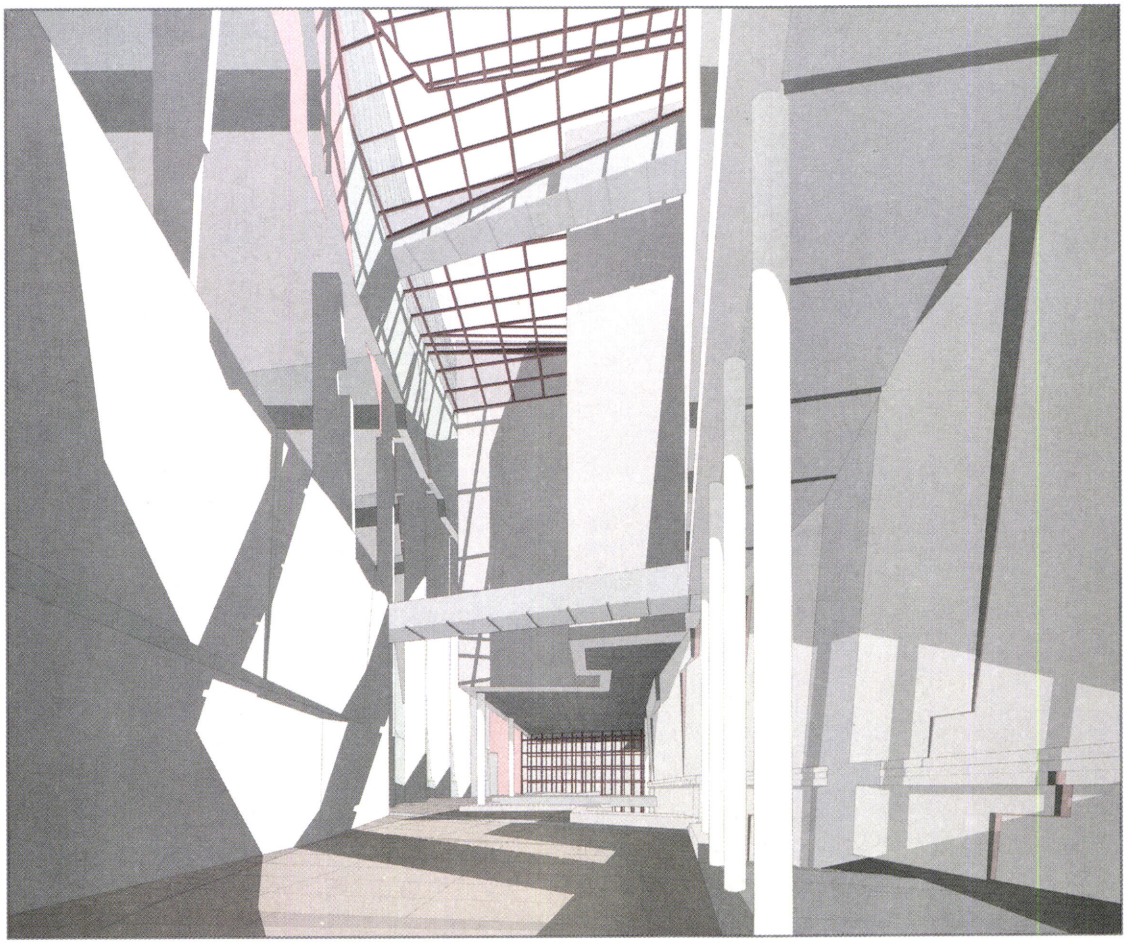
N ↑ 100'/30m

Architects: *Eisenman Architects (EA), New York; Lorenz & Williams (LW), Dayton and Cincinnati, Ohio (Peter Eisenman (EA), Richard Roediger, Jim Harrell, (LW), partners-in-charge; George Kewin (EA), Jerome Flynn (LW), associate partners-in-charge; Greg Lynn, Michael McInturf (EA), project architects; Donna Barry, Lawrence Blough, Kelly Hopkin, Edward Mitchell, Astrid Perlbinder, Brad Winkeljohn, Joseph Walter (EA), project team; Joseph Mitolo, Les Picker, Shari Rotella, James Schriefer, Michael Schuyler (LW), project CAD team; Vincent Costa, Reid Freeman, Nazli Gonensay, Martin Houston, Richard Labonte, Corrine Nacinovic, Jean-Gabriel Neukomm, Karen Pollock, Joe Schott, Jim Wilson, Jason Winstanley, Leslie Young (EA), project assistants).*
Client: *The University of Cincinnati (Joseph Steger, president; Norman Baker, senior vice president and provost; Dale McGirr, vice president for finance and provost; Ray Renner, vice president for finance; Jay Chatterjee, dean, College of DAAP; Ron Kull, campus architect; Robert Yuan, project manager; Joe Power, design management consultant).*
Consultants: *United Consultants, civil; Hargreaves Associates, landscape; Lorenz & Williams, structural, mechanical, plumbing, and electrical; Jaffe Acoustics, acoustics; Fisher Marantz, lighting; Boyce Nemec Designs, audio/visual; Dugan & Meyers Interests, cost control.*

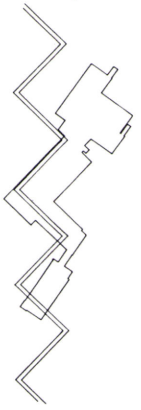


EAST ELEVATION

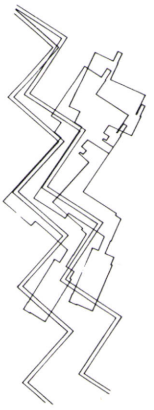




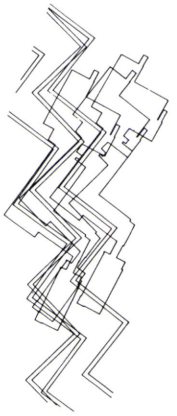
PERSPECTIVE OF ATRIUM SPACE



IDEAL CHEVRON PATTERN



CHEVRON ALIGNED WITH WOLFSON HALL



CHEVRON ALIGNED WITH ALMS HALL

Jury Comments

Santos: Its response to the sloping site is really quite nice. It also has some very fine sections; I think the way the light will come filtering down into the walkways will be very beautiful. What astounds me is that a school of architecture would pick an architect whose work is going to be so clearly defined at a point in time, knowing that that would be the image of the school forever more. This is precisely one of the building types that requires a certain kind of neutrality, flexibility, and future open-endedness. This is an enormously particular and highly personal statement.

Johnson: That is true. Architecture schools do tend toward more neutral types of spaces.

Koolhaas: But this is a studio building. Can anything be more neutral than that?

Santos: It's a question of ideology as much as form.

Koolhaas: Yes, but this building is quite clever in terms of organizing the utilitarian parts in a utilitarian way. Only with the public spaces does it become expressive.

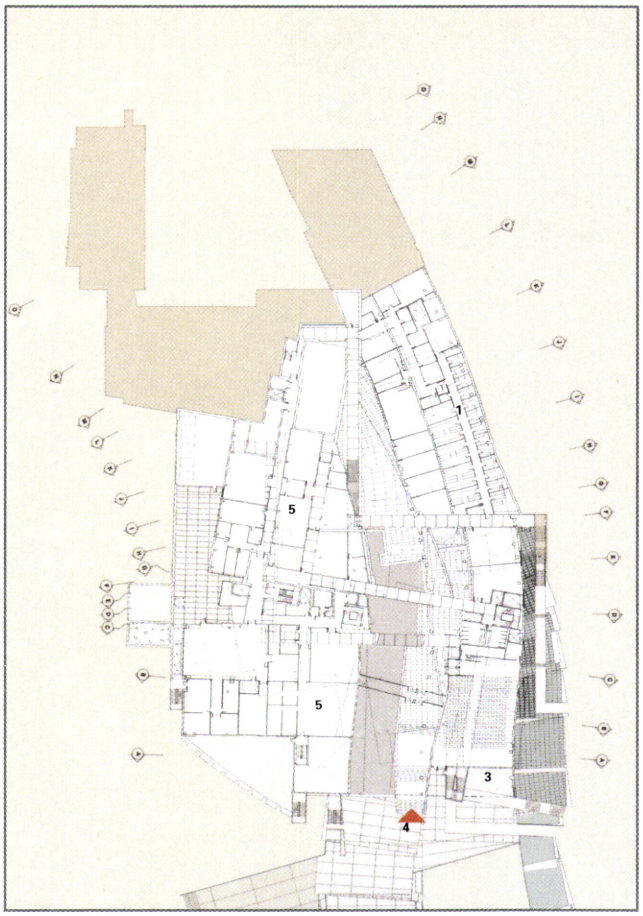
Johnson: That is a good point. All of the manipulation occurs in the public space. Another quality I like about it is that it is an abstract concept and also very site specific. It makes sense with the existing building and with the site contours. It is not just an abstract imposition.

Cuff: The existing buildings are pretty awful.

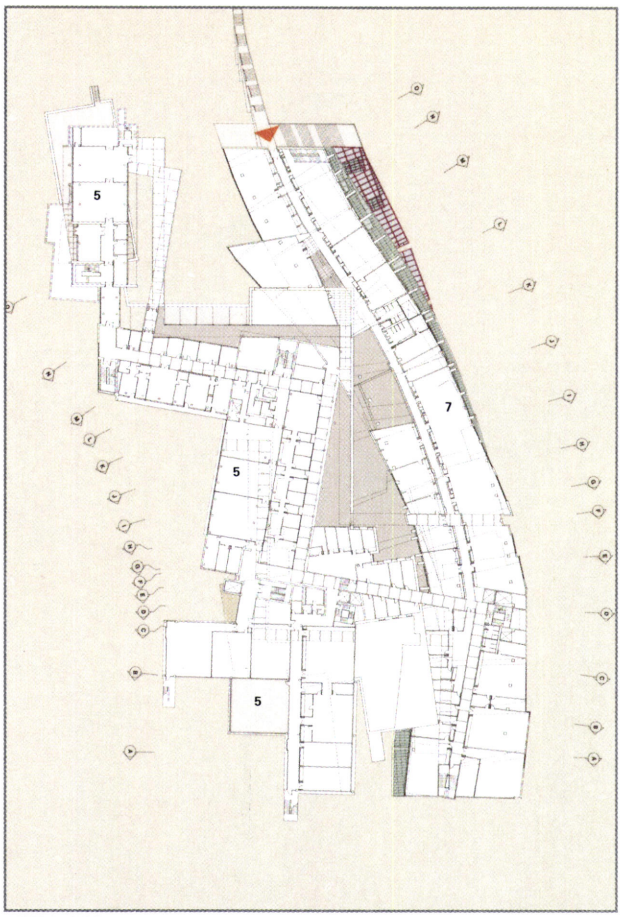
Santos: And this new structure winds its way around the existing buildings in a gentle curve to capture the sun and to create a shared interior space.

Johnson: It has an extremely skillful definition of the public spaces and a beautiful treatment of the public corridor.

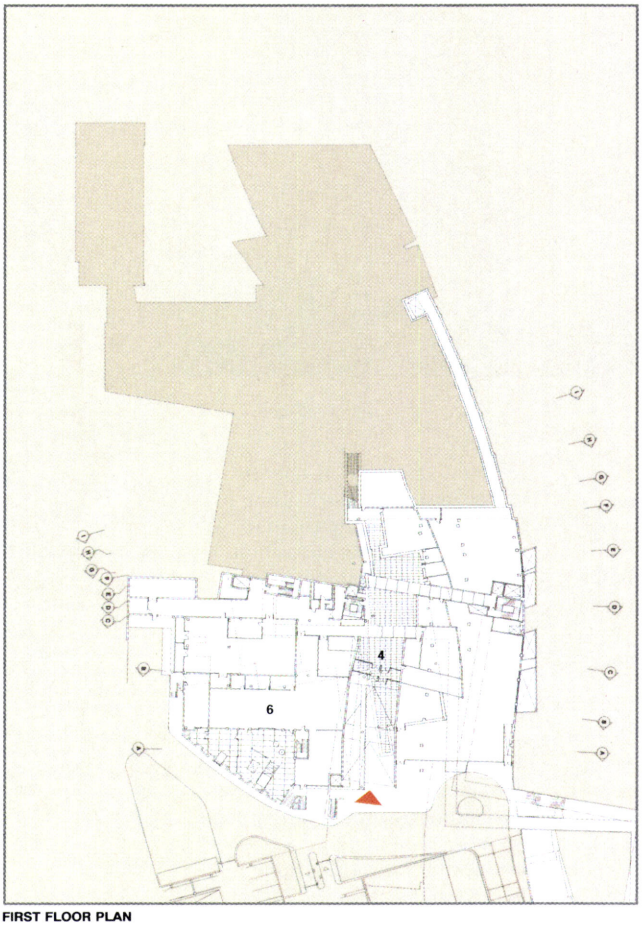
Cuff: And it's a massive building that doesn't look it.



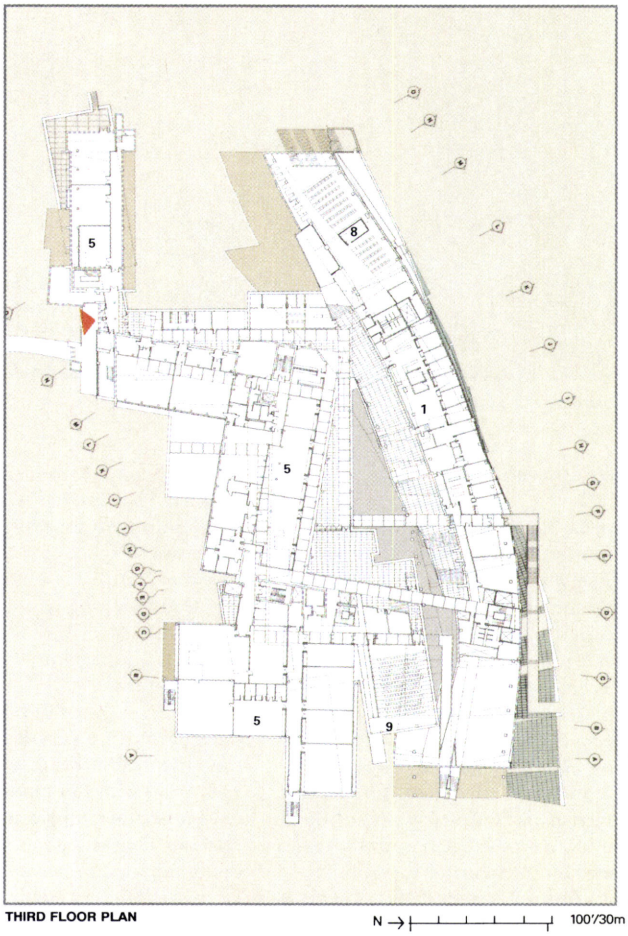
SECOND FLOOR PLAN



FOURTH FLOOR PLAN



FIRST FLOOR PLAN



THIRD FLOOR PLAN

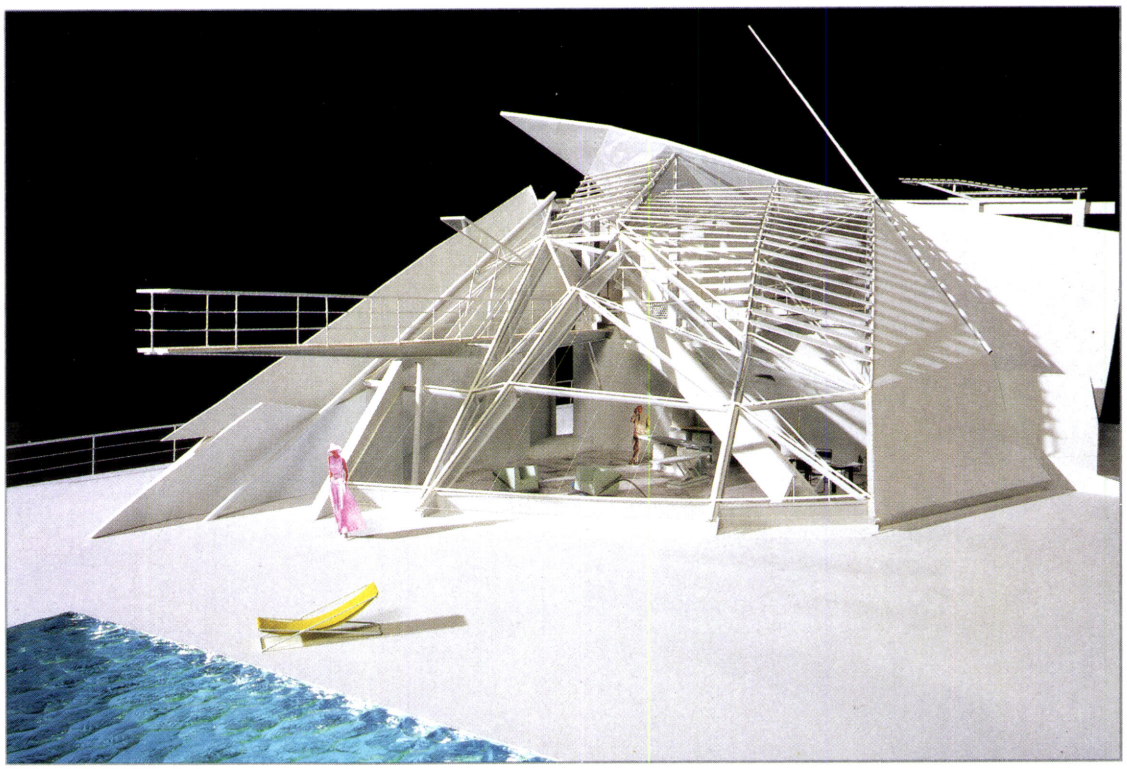
N → 100'/30m

COLLEGE OF DESIGN, ARCHITECTURE, ART & PLANNING

1 OFFICES
2 ATRIUM
3 AUDITORIUM
4 ENTRY
5 EXISTING BUILDINGS
6 LABS
7 STUDIOS
8 LIBRARY
9 LECTURE HALL

Open House

CONCEPTUAL SKETCH



VIEW OF MODEL, SOUTH ELEVATION

Coop Himmelblau

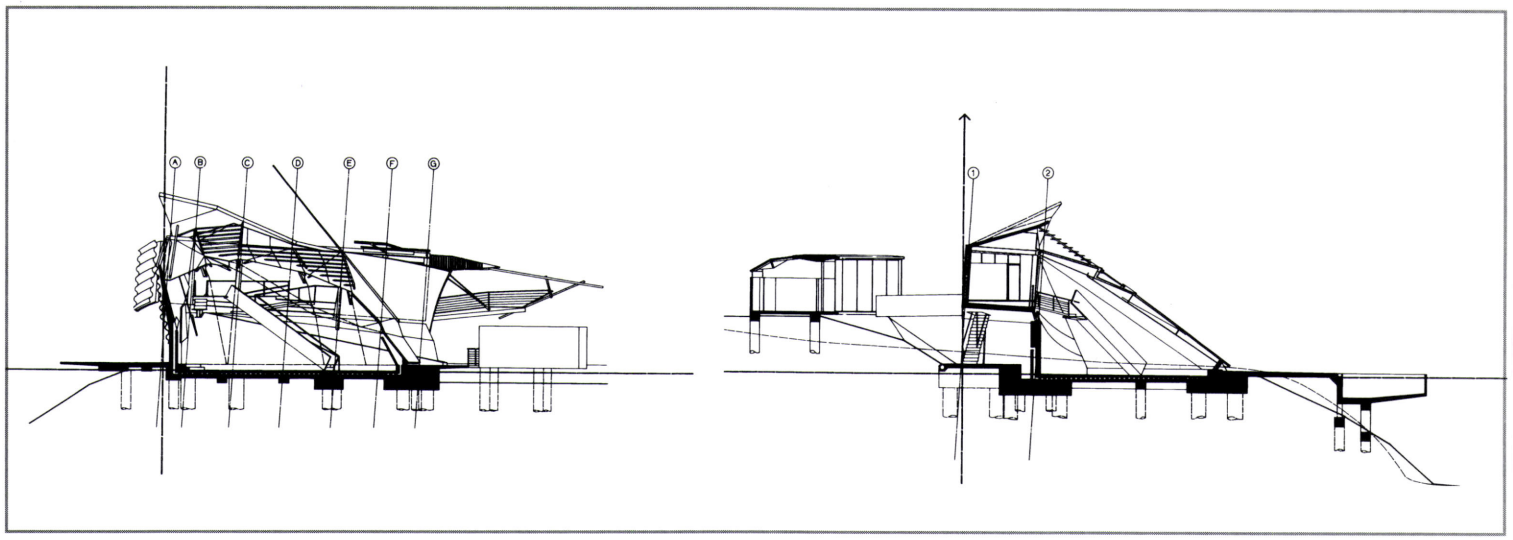
Project: Open House, Malibu, California.
Site: 1.98 acres in Trancas Canyon overlooking the Pacific Ocean.
Program: 2485 sq ft for ground and second floors; 1060-sq-ft guest house; 275-sq-ft mechanical room.
Solution: Hardly a conventional response to any given program, the house originated from a sketch, drawn with "eyes closed," that explored sensations of light and shadow, height and width, view and air. Subsequently, the sketch was translated into a double-shelled construction, resting on three points and enclosed by a taut double-glazed skin. There is no predetermined division of the living area; any number of modifications are possible thanks to the freedom afforded by the steel space frame. Some time after the drawings were published in 1984, the architects were contacted by a client who wished to build the house exactly as it appeared in print. A suitable sloping piece of land with the right orientation was purchased in 1987, and work on construction drawings ensued, but the client's death in 1990 halted construction. In order to save the project, the architects bought the land and continued its development. Now it is being marketed as a package by Sotheby's International Realty.

Architects: *Coop Himmelblau, Vienna, Los Angeles (Wolf D. Prix, Helmut Swiczinsky, principals; Frank Stepper, project architect; Arthur A. Wrigglesworth, project manager; Oskar Graf, project structural engineer; Hitoshi Abe, Stacey O. Johnigarn, Lauren Lieberman, Franz Sam, Valerie Simpson, project team).*
Client: *Wolf D. Prix, Helmut Swiczinsky, Vienna.*
Consultants: *Dimitry Vergun, structural engineer; Robertson Geotechnical, soils engineer; Rogoway, Borkovetz, and Associates, civil engineer; AEC Systems, mechanical engineer.*

Modelmaker: *Coop Himmelblau.*
Model photographer: *Tom Bonner; Gerald Zugmann.*

Jury Comments

Koolhaas: This is a house that is world famous, that is already canonical, and which has spawned about 40 percent of the things that we have seen and rejected. . . It was designed in 1983 and as soon as it was sent into the media it created an enormous exhilaration and excitement. This is a long story, it was a quotation in the decon show, and then the client for the house died, without any part of it being built yet. I know from experience that in various places all over the globe there are sections of it built, as parts of exhibitions, ribs, windows, and things that supposedly are all gravitating slowly toward the site, eventually to be assembled. But anyway, the client has died, he was 85, so in itself it was an amazing leap of faith, and then the architects bought the site and are now proposing to sell it inclusive of the project through Sotheby's. . . and so we were discussing the ethics of this situation. If we give it an award, is it morally correct to do so?
Cuff: It would probably increase the land value.
Koolhaas: We could ask the question in the case of every one of the projects, and I would like to support the venture. It is something

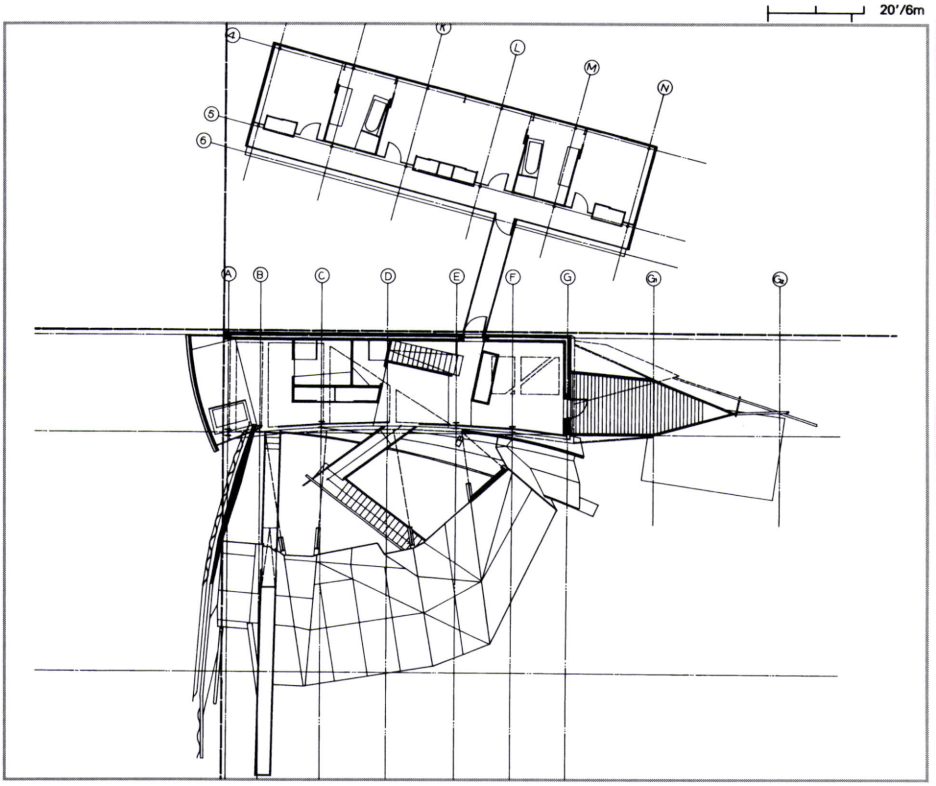


SECTIONS

20'/6m

SITE PLAN

N 40'/12m



OPEN FLOOR PLAN

N 20'/6m

like where people can get a special Oscar for lifetime achievement. So maybe we give it an award for '80s dominance.

Watson: You were told here about Sotheby's?

Koolhaas: Yes.

Santos: It's obvious that for [these] reasons it has forced a lot of discussion and debate. There is a real question about actually awarding a design performed in '83, but I think that it still seems like a refreshing conception, given the array of things we saw today. You don't have to like it. . . There is a kind of importance to this thing.

Macris: Is the date a problem?

Cuff: Only in the sense that it doesn't represent what is new and emerging. This has emerged, and it has spawned so much other work. You can hardly call it the first fresh look from P/A at a new house, we know this house.

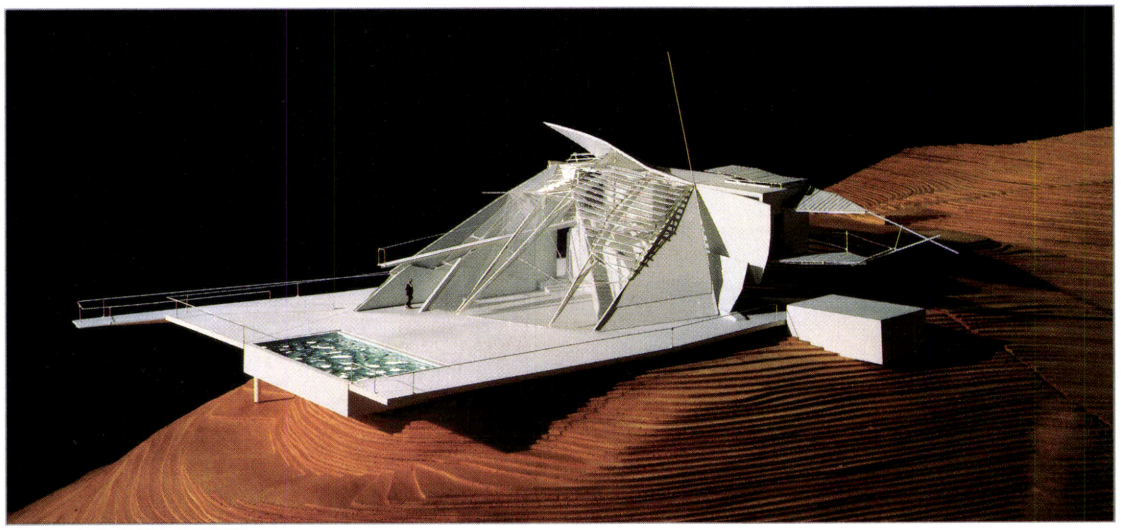
Koolhaas: But this is true of many schemes. I must say that I have seen schemes here that were published in magazines.

Watson: I don't see why this is a special case. I see why it would earn an honor award.

Koolhaas: The architects are, in the present condition of civilization, forced to invent all kinds of creative tactics to get it built. I think we are in a rare situation that we can through this seven-year interval compare the father to the children. This is a world-famous house before it has been built. It's a house that made history, and, you know, ought to exist. . . but the penalty they will have to pay for sending it in [now] is that we will not comment on the aesthetic virtues of this scheme.

Johnson: If we disqualify every scheme because they're using architecture as a marketable—

Santos: No, no, Ralph, part of the problem here is that, for me, at any rate, this is such a damn well-known house. It has been impor-



VIEW OF MODEL FROM SOUTH EAST

VIEW OF MODEL, INTERIOR FACING OCEAN VISTA

tant, definitely has bred a whole family of other houses. The problem is that it's difficult to critique it in a fair way, you know, because we've known it for too long; times have changed. At that point, in 1983, if it had come in, without any doubt I would have given it an award, because it really was an invention.

Koolhaas: I think it's still very beautiful. And I think that if you really look at it, it is much fresher than. . .

Johnson: . . . its offspring.

Koolhaas: And much more bizarre, and much more irrational because what is really strong about this one is the pure originality of it.

Santos: Well, it's highly personal and it is erratic, and I think one of its problems [stemming from] its replication is that you can't replicate it, and that is what we've been seeing.

Mockbee: I think I've heard enough discussion. I admire this, and really admire the fact that these architects bought the site and mean to do it. I mean, they are going to die in the ditch with this house, and I'll be damned if I'm going to stand in their way. I'm going to pull back and cheer them on.

Santos: Look, it could be a beautiful house, and, in that sense, if we are helping them build it, I'll buy into the argument.

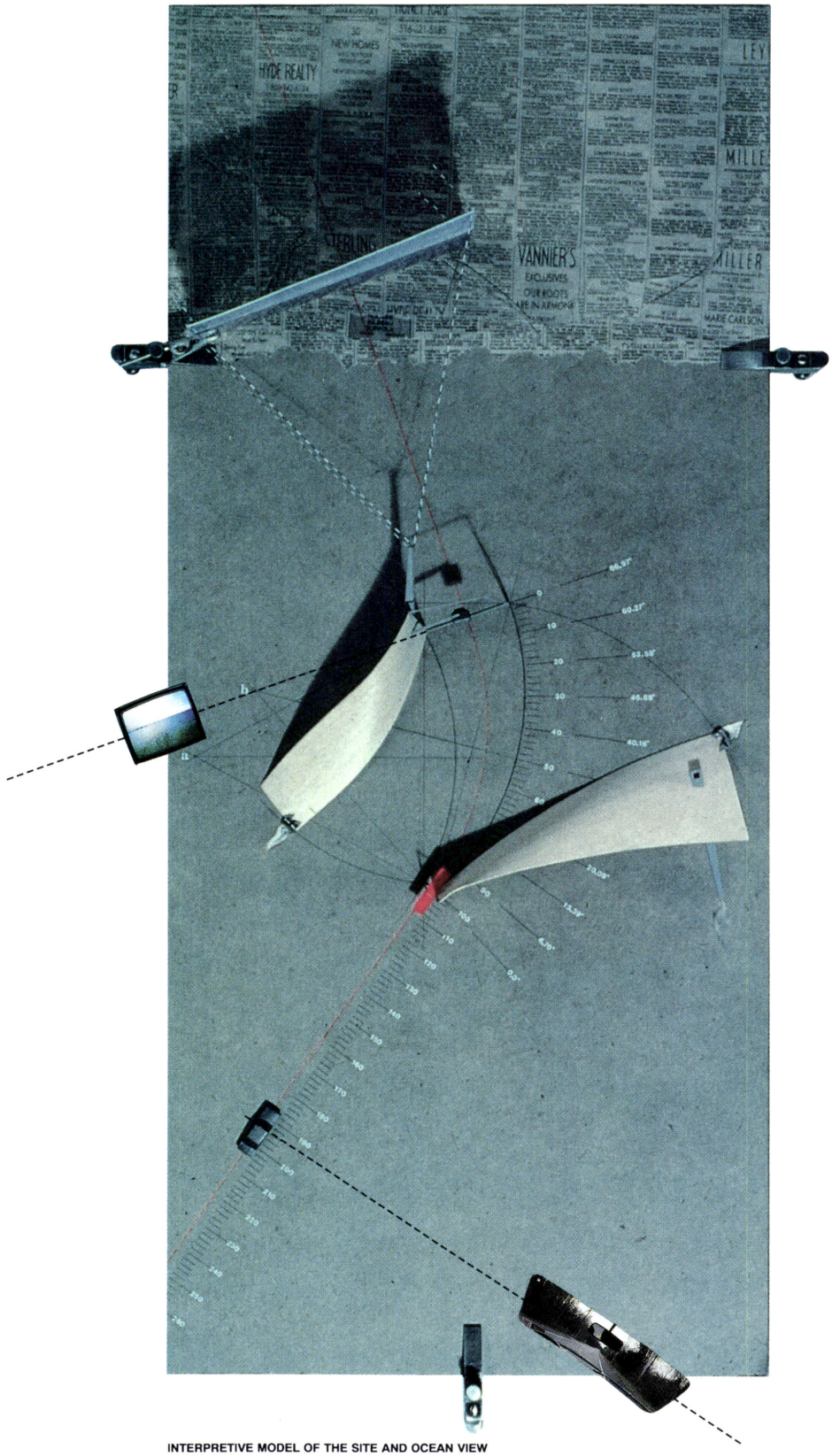
The Slow House

Diller + Scofidio

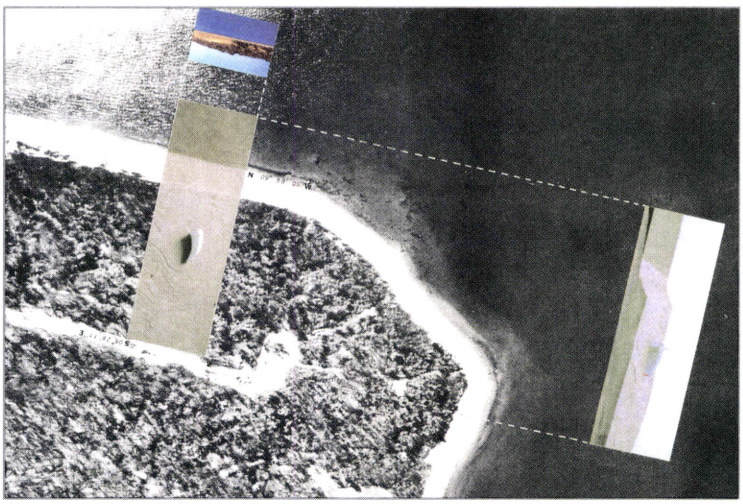
Project: The Slow House, North Haven, Long Island, N.Y.
Site: Two-acre site on a 50-foot-high sand bluff facing west over Noyack Bay.
Program: A seaside vacation house.
Solution: In this house, a view of the horizon, the ultimate real estate commodity of a city dweller's second home, becomes an "object of desire" pursued but not actually possessed: The architecture frames the union of the resident and the ocean vista. A sequence of movement from the parked car and through the pivoting front door leads to a curved path with minimal exposure to the outside; the plan decelerates the pursuit of the prized view. The bedrooms on the first floor offer glimpses of the water or sky; the best sightlines are in the living room above, where a large window is positioned so that the client can visually possess the expanse of ocean extending to the horizon line.

On the water front of the house, two inclined funnels rise from the canted walls; they are connected to domestic icons in the living room: The hearth, a traditional gathering area, stands opposite a suspended T.V. screen that glows with a cinematic view of the ocean. This simulated image, juxtaposed with the actual view from the window, can be taped and replayed for the client's pleasure – to see a sunny view when it is stormy, or to survey the shore from an apartment or office in the city.

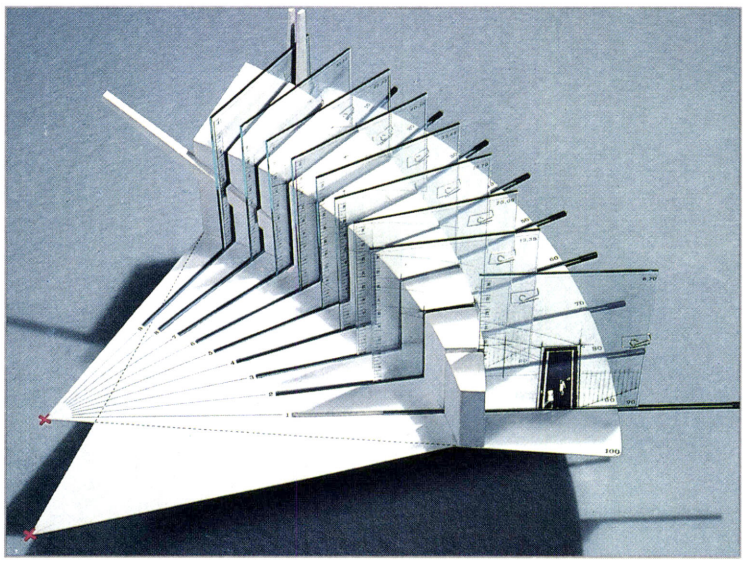
Architects: *Diller + Scodifio, New York (Elizabeth Diller, Ricardo Scofidio, principals; Victor Wong, Peter Burns, assistants).*
Consultants: *Weidlinger Associates (Ron Mayrbaurl, engineeer), structural; Howard Hershberger, lighting.*
Contractor: *David Webb.*
Modelmakers: *Victor Wong, Harry Gavaras.*



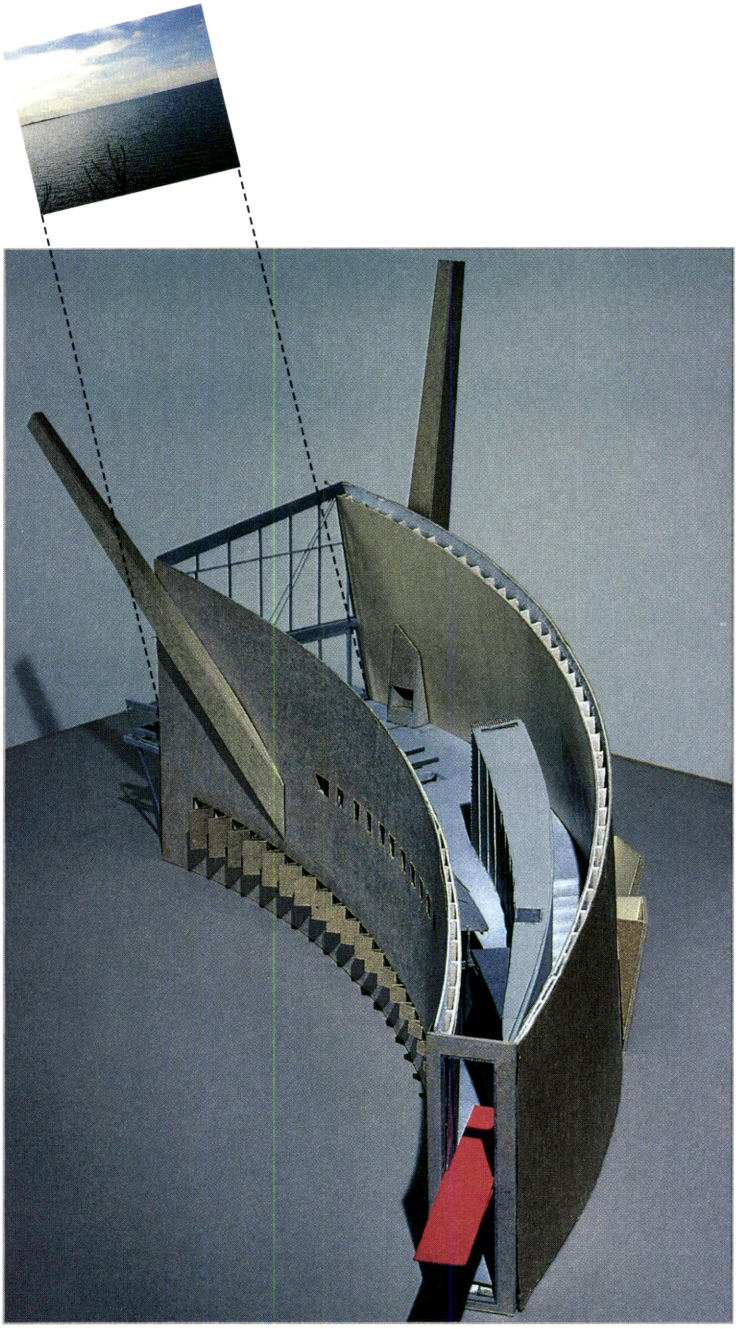
INTERPRETIVE MODEL OF THE SITE AND OCEAN VIEW



SITE WITH VIEWS OF SHORELINE AND MODEL



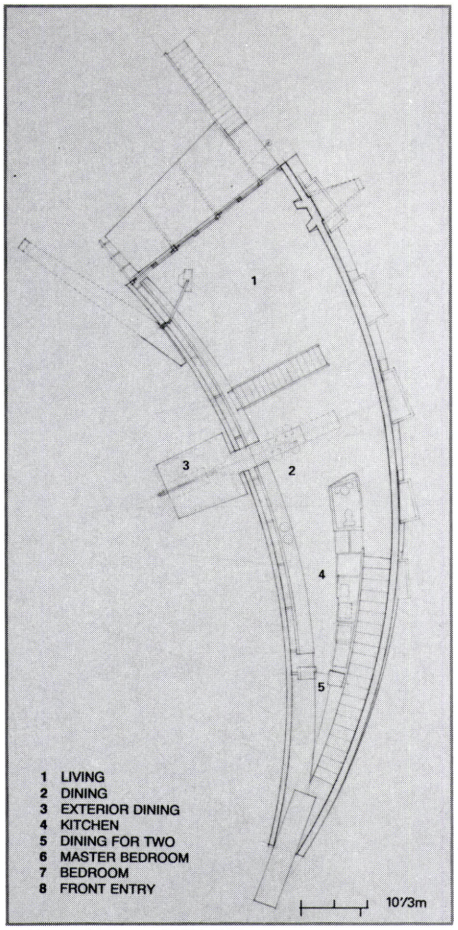
MODEL WITH SLIDE-OUT SECTION



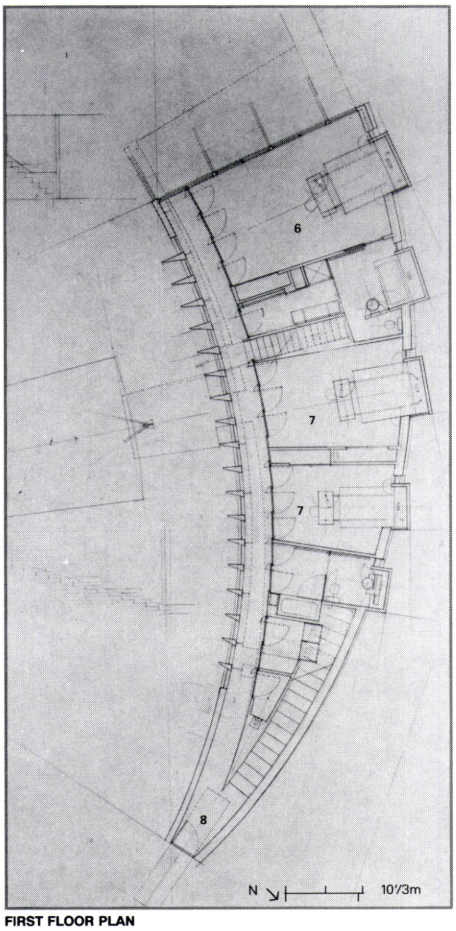
MODEL WITH VIEW OF OCEAN

Jury Comments

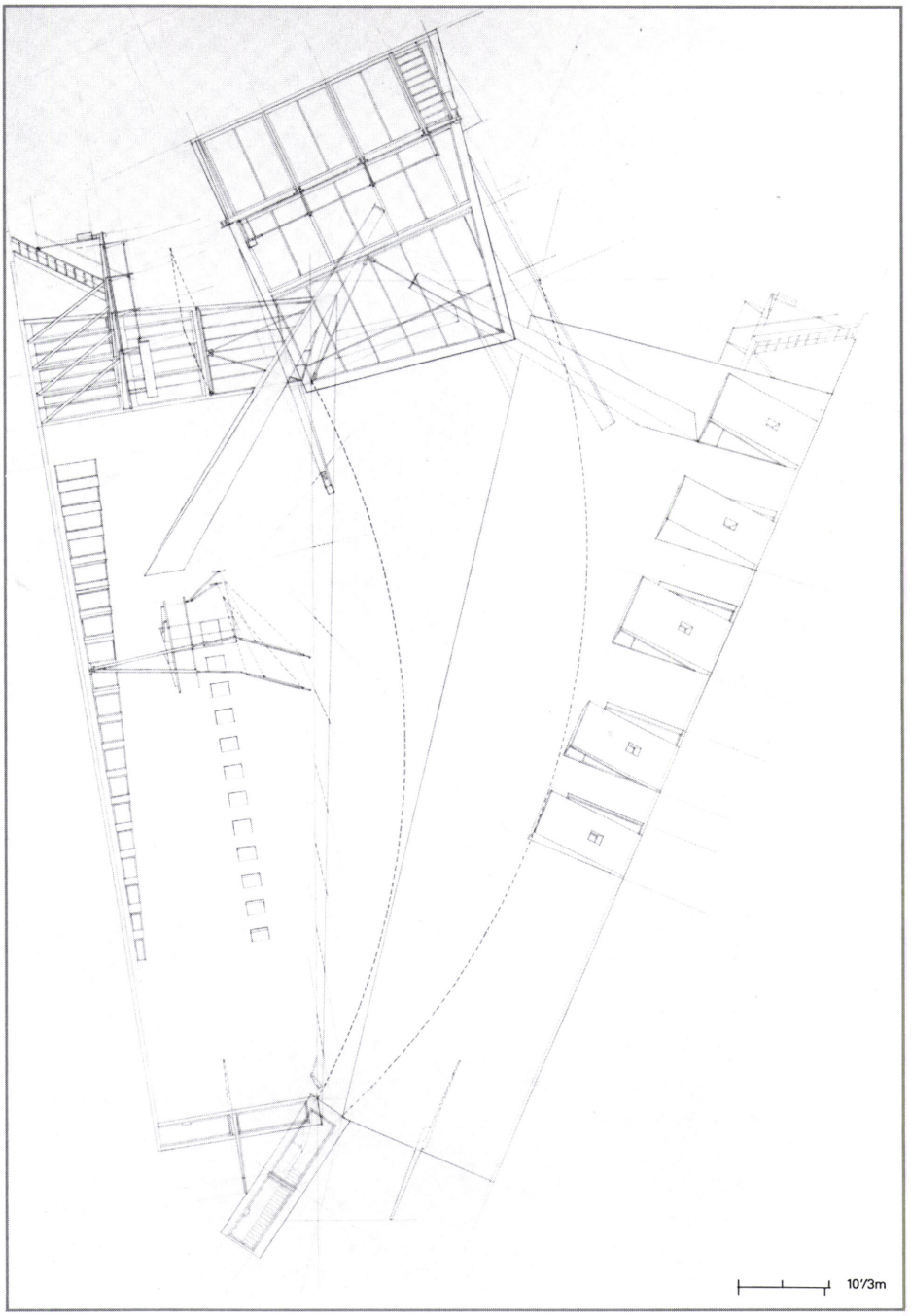
Koolhaas: It has a beautiful and believable argument.
Santos: As you get to know this, you see that it is quite an original project. It's dealing with some primary issues in a very poetic way – the response to the natural environment, to the view, to the sequence of movement through something to the other side.
Johnson: It's a very simple gesture to the site. We've seen a lot of very contorted responses to sites, and this does it in a very direct, straightforward way.
Koolhaas: It's not that easy to design a good house on a superb site. Many architects have the weakness of having an incredibly obvious relationship with a view, and what I like here is that the house itself is a kind of *mise en scène*. It manipulates the view: The house both blocks and finally exposes the view, and I think that's probably itself an experience, and probably a way of avoiding boredom and monotony once you live in the house.
Johnson: It's a free-standing object, and it's also site-specific at the same time, which I think is interesting.
Koolhaas: Basically the house has two curved walls that form a very narrow entrance; they taper outwards directly toward the view. The skin of the building is almost like a boat, with plywood on the sides.
Santos: The section actually changes its profile as one proceeds through the building – it gets higher toward the ocean. The design is highly edited, and what it does, it does very skillfully. It has an original sensibility; it doesn't refer to anything else that we could think of.



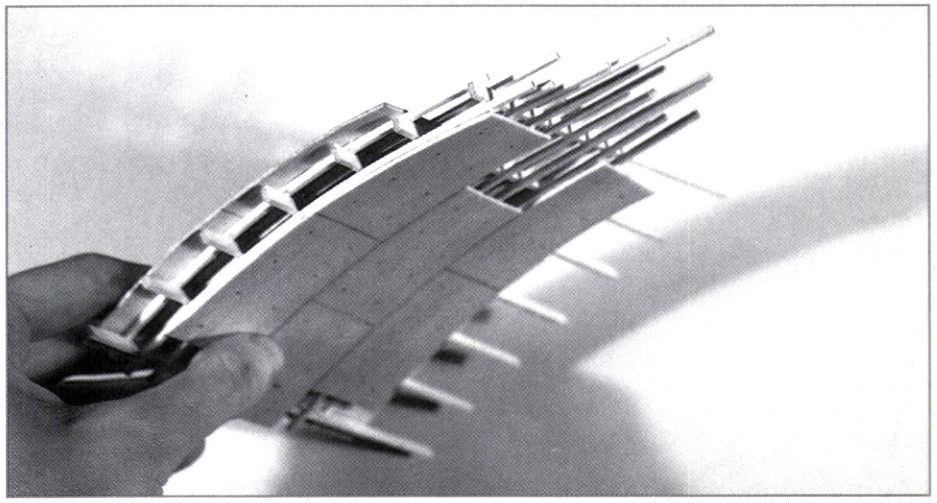
SECOND FLOOR PLAN, SLOW HOUSE



FIRST FLOOR PLAN



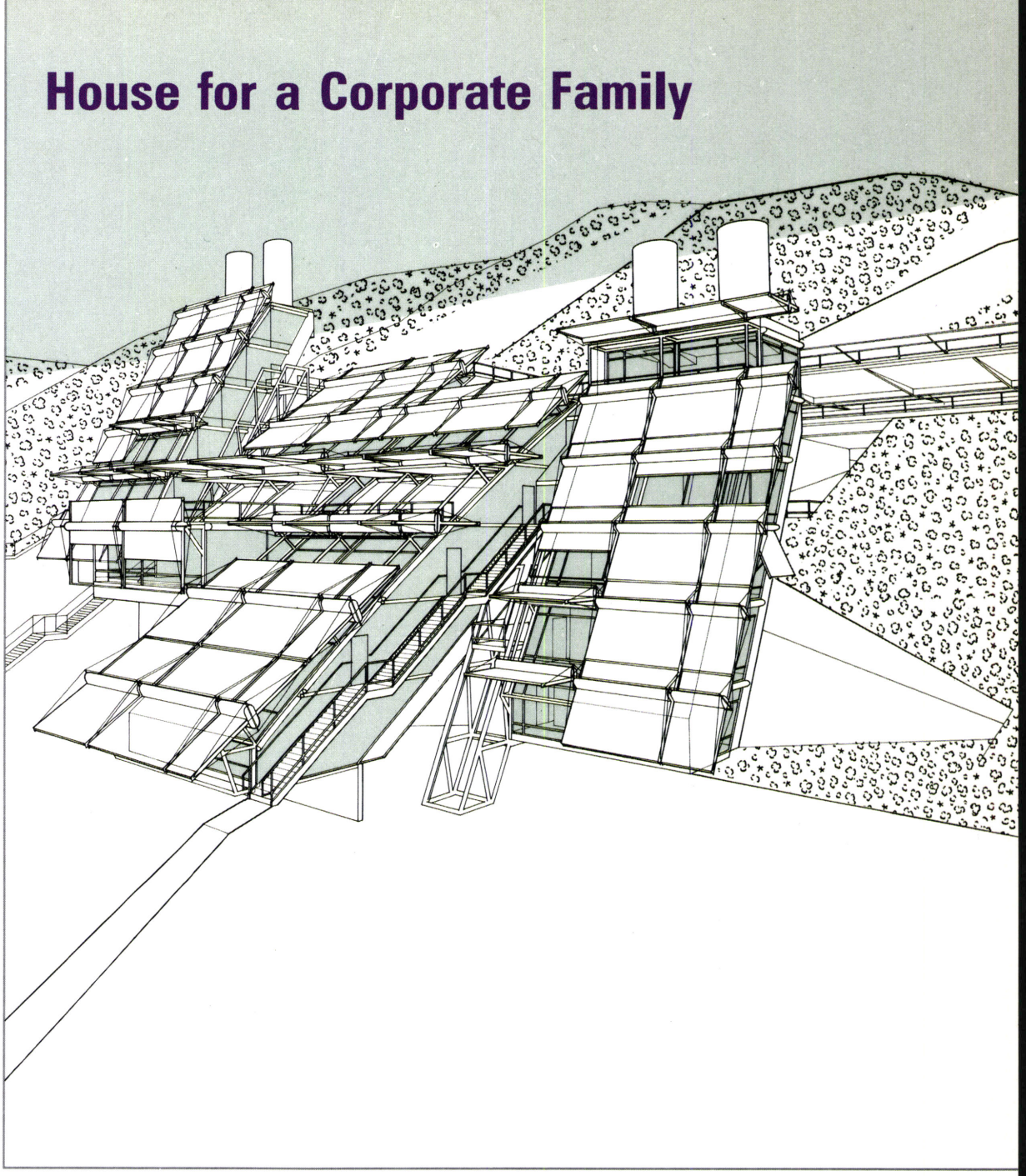
FOUR ELEVATIONS



MODEL, WALL SECTION

Architectural Design Citation

House for a Corporate Family



PERSPECTIVE

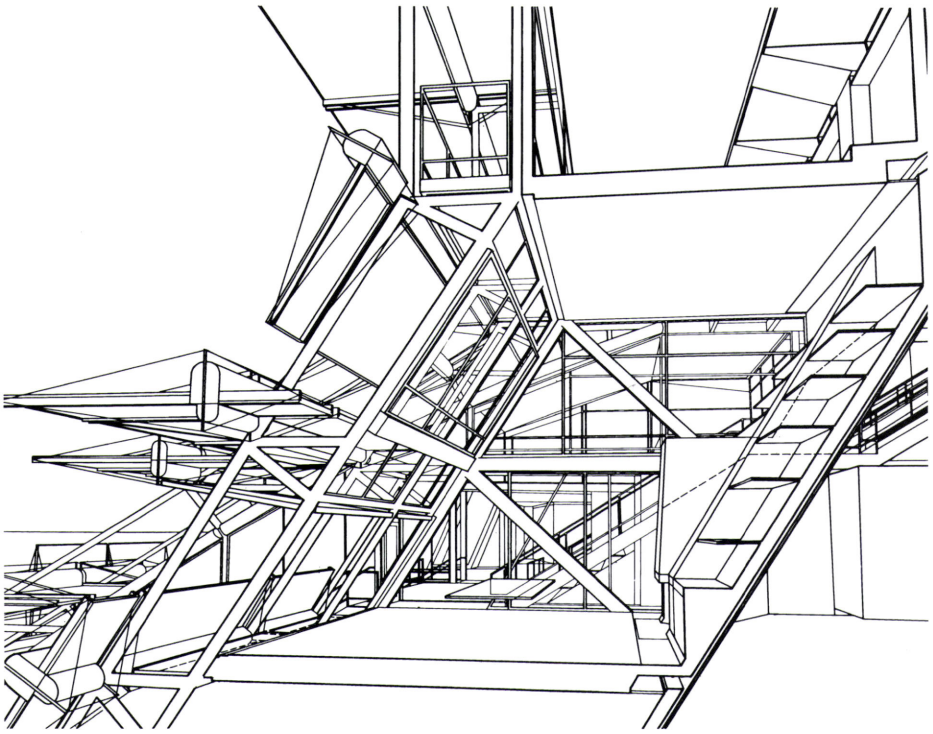
Holt Hinshaw Pfau Jones

Project: House for a Corporate Family, Malibu, California.
Site: The building stands on the upper half of a 29.5-acre chaparral-covered hillside which faces southwest and offers a panoramic view of the Pacific Ocean.
Program: Sleeping, eating, entertaining, and recreational facilities for Japanese executives when they visit the U.S. There will be six bedroom suites, four of which will have separate sitting rooms. Recreational facilities will include tennis courts, racquetball courts, a swimming pool, jacuzzi, and exercise room. Entertainment facilities will include outdoor decks and a movie theater. Other features will include covered parking and a helipad.
Solution: Limited by zoning to a height of three stories or 35 feet and by requirements that there be minimal regrading or alteration of the site, this corporate house carpets the hillside, with living spaces stepping down the slope. The various wings of the house have different pitches following the changing contours of the site from east to west. The private areas of the main house, which include six bedroom suites, library, office, and study, flank a central public section that contains a great hall and theater. Adjacent to the main house is a recreation wing. Stairs and a funicular connect the many parts of the house. Covering the entire house are operable shading devices that can control the amount of light entering the various spaces and the view out to the ocean. Excess heat is exhausted through rooftop ventilators. The house has a poured-in-place concrete frame and post-tensioned concrete floor slabs, with steel framing supporting the sunshade and other rooftop elements. Interior walls consist of plaster on concrete or sheetrock on metal studs; flooring will be hardwood.

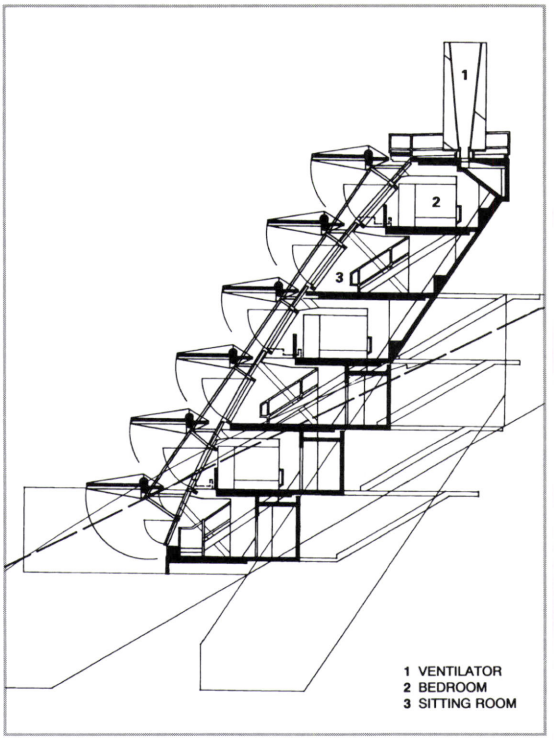
Architects: *Holt Hinshaw Pfau Jones, San Francisco (Dwight Ashdown, Douglas Gauthier, Tom Goffigon, Marc Hinshaw, Jean Jones, Wes Jones, Peter Pfau, project team; Tim Contreras, Paul Holt, Peter Kreuthmeier, Doug Mar, Karen Mar, Sharon Morris, Karen Okasaki-Seiki, Jim Park, Robert Shepherd, Kim Starr, Laurie Moore Uebel, David Willett, presentation team).*
Client: *Howard Russell, Trident Properties, Malibu, California.*
Consultants: *Ove Arup & Partners, engineering.*

Jury Comments

Santos: I think that, in terms of its aesthetics, this house has achieved a very high level of design quality. It's quite good.
Johnson: It is somewhat overwrought in its use of technology, but I do think that there is a rationale for the technology in terms of view and sun control.
Koolhaas: I agree that it has beautifully resolved the issues of sun control and sloping sites, but I don't see any other issues being dealt with. Formally, there is not much there.
Watson: But even in terms of sun control, I find it simple-minded in having one uniform shade control which actually is not that effective. Because of the southwest orientation, the shades should be vertical, not horizontal.
Koolhaas: The house is very primitive in the sense that all of the spaces are identical. In that sense, it is completely relentless or monotonous.
Johnson: The one thing we should keep in mind is that this has generated more constructive debate than most of the other projects we've looked at. In that sense, I think it deserves recognition.

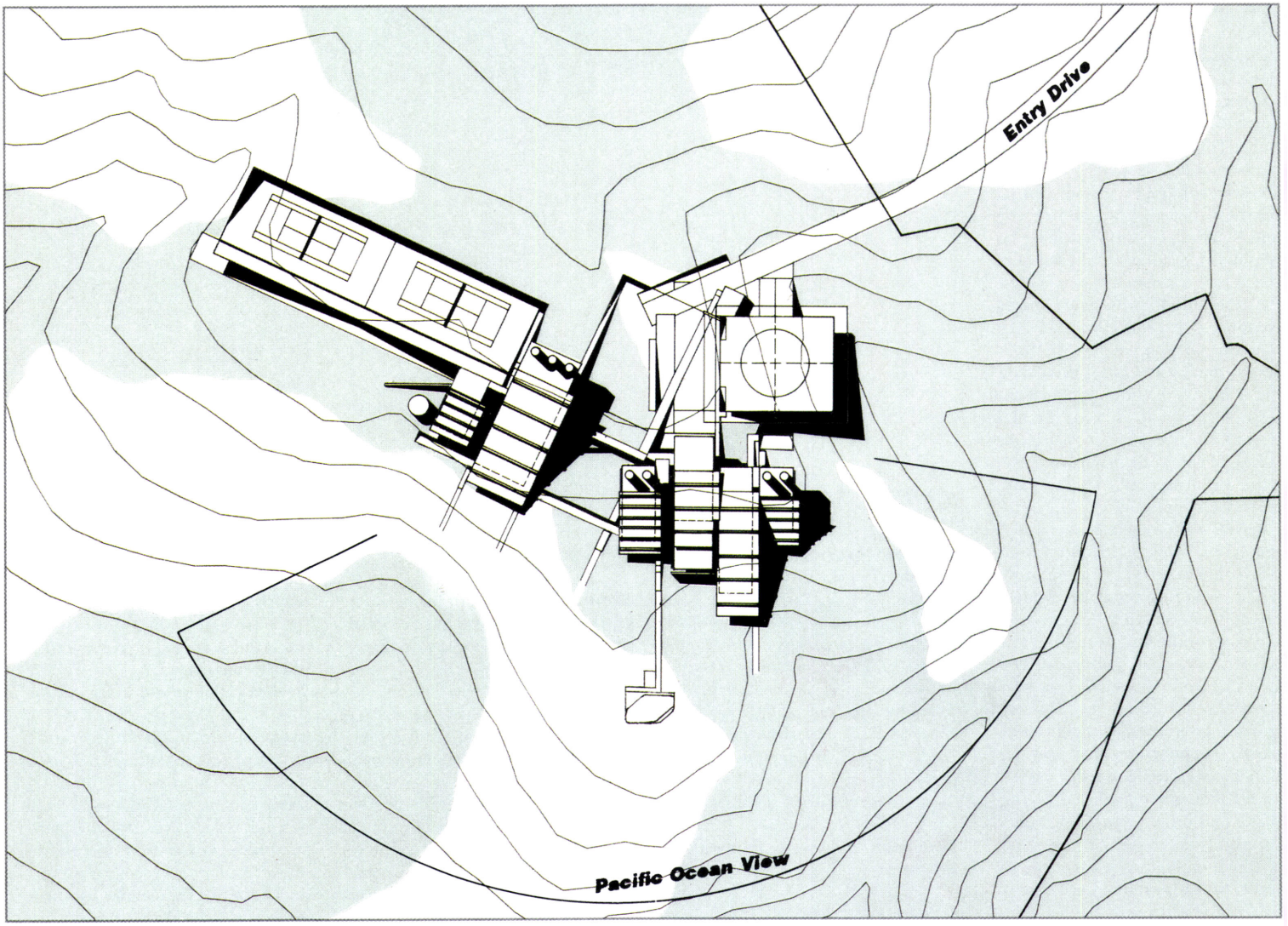


INTERIOR PERSPECTIVE OF DINING ROOM



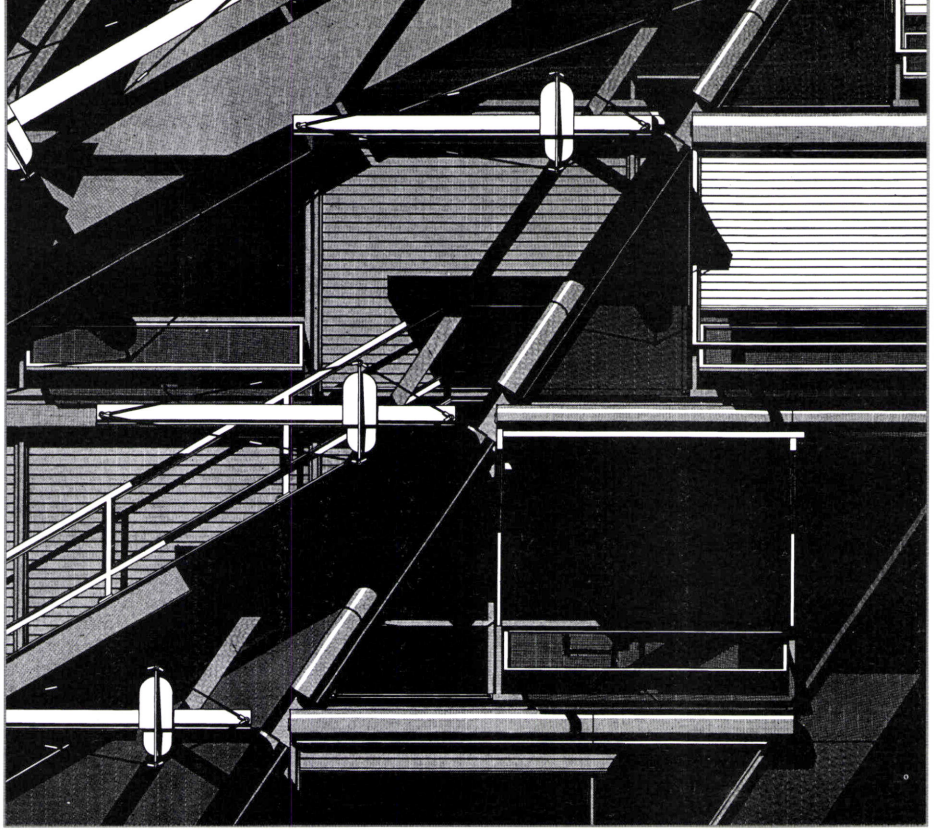
SECTION THROUGH BEDROOM WING

N 20'/6m

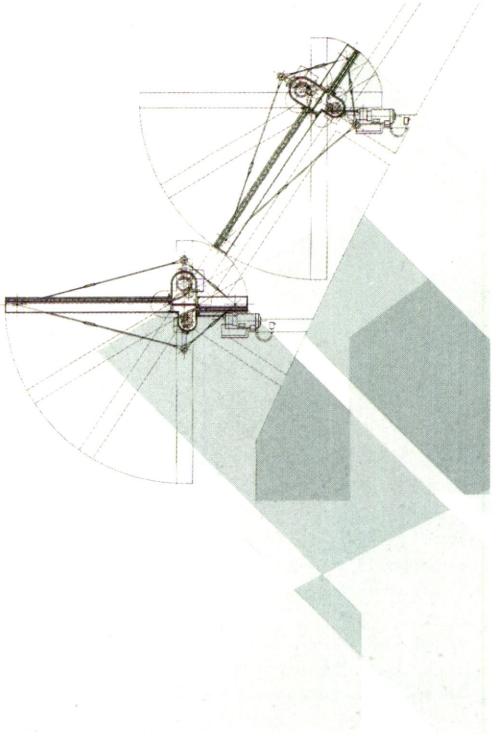


SITE PLAN

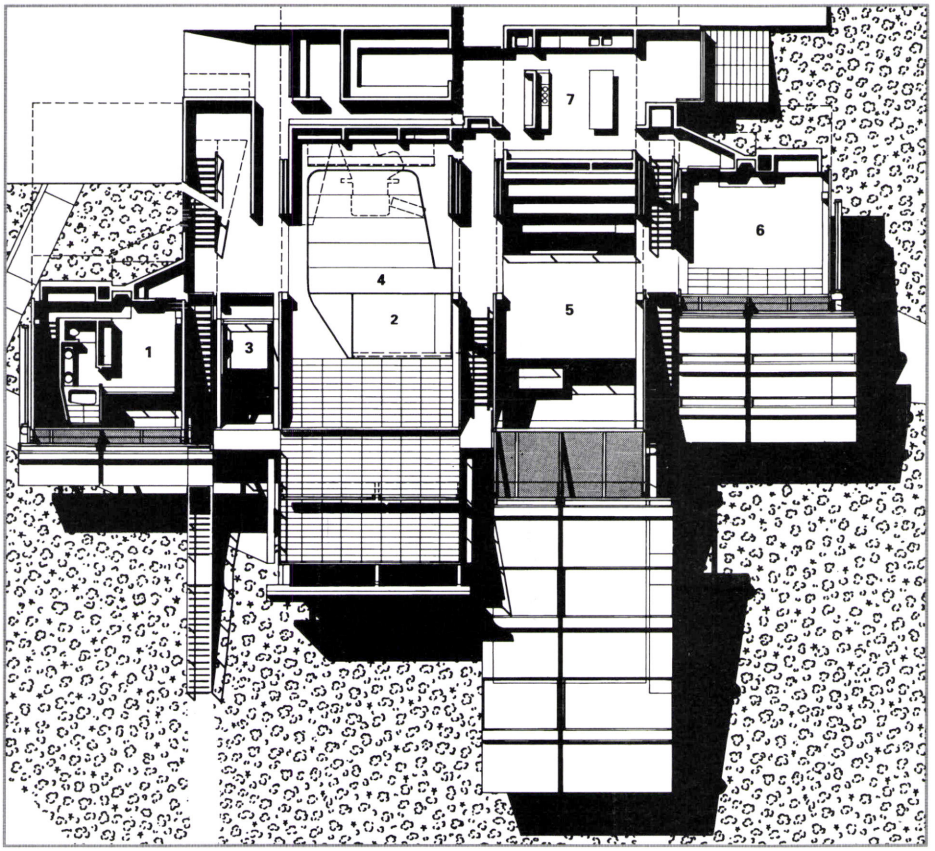
N 100'/30m



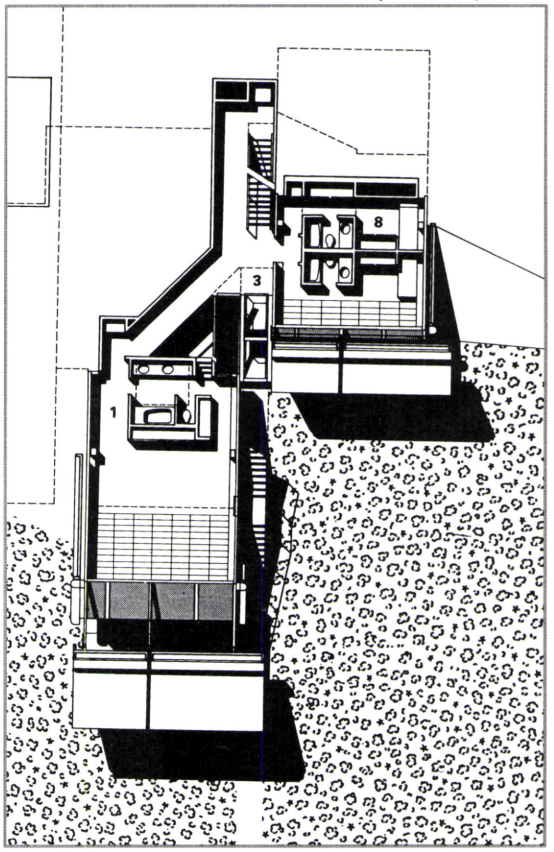
ELEVATION OF END WALL SHOWING OPERABLE WINDOW WALL



SECTION THROUGH OPERABLE WINDOW WALL 5'/1.5m



LEVEL FIVE PLAN



LEVEL SEVEN PLAN N 20'/6m

1 BEDROOM
2 VIEWING ROOM
3 FUNICULAR
4 GREAT HALL
5 PING PONG
6 DINING
7 KITCHEN
8 STAFF

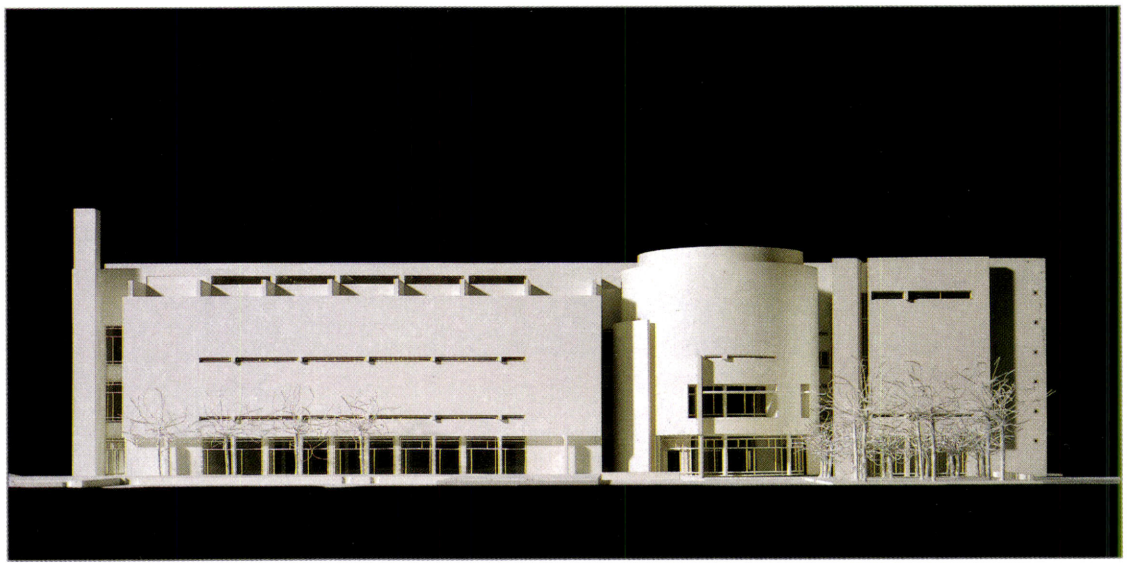
Architectural Design Citation

Museum of Contemporary Art

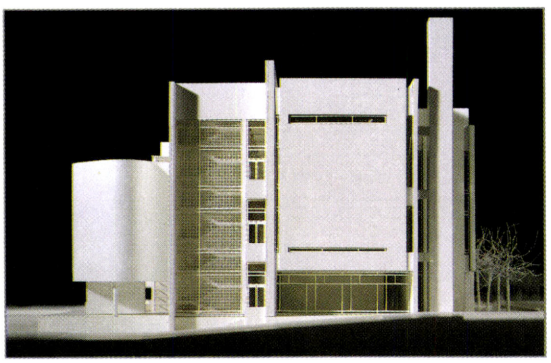
Richard Meier & Partners

Project: Museum of Contemporary Art, Barcelona.
Site: Urban parcel located in the historic area of the Casa de la Caritat, previously a monastic enclave, and the principal square known as Plaça dels Angels.
Program: Providing a new museum suitable for both large traveling exhibitions and smaller, more intimate ones, the facility is also to include an education center, research library, museum shop and cafe.
Solution: In order to create a dialogue between the historic forms of its location and the art within its walls, the building organization has taken cues from this context. For example, a passage that passes through the building from the garden in the rear to the Plaça dels Angels is paralleled by the main museum entry path. This permits free circulation and is maintained as part of a pedestrian network that runs throughout the old city. An interior ramp within a triple-height atrium serves as both an orientation feature and a filter for natural light into the galleries.

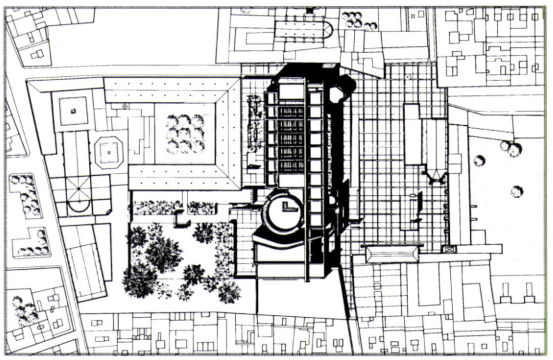
Architects: *Richard Meier & Partners, New York (Richard Meier and Thomas Phifer, design team; Renny Logan, project architect; Daniel Brown, Steve Dayton, Gilbert Rampy, Jr., Jonathan Marvel, David Shilling, Alfonso Perez-Mendez, Patrick Flynn, Madeleine Sanchez, Debbie Lieber, and Matthew Baird, collaborators).*
Associated architects: *F.J. Ramos & Associates.*
Client: *Consorci Museu D'Art Contemporani.*
Consultants: *Obiol, Brufau, Moya Arquitectos, structural; Estudi d'Arquitectura G.L., Francesc Labastida i Azemar, mechanical, electrical, plumbing, and security; Jules Fischer & Paul Marantz, lighting.*
Modelmaker: *Scale Images.*
Model photographer: *Jock Pottle/ESTO.*



MODEL FROM THE NORTHWEST

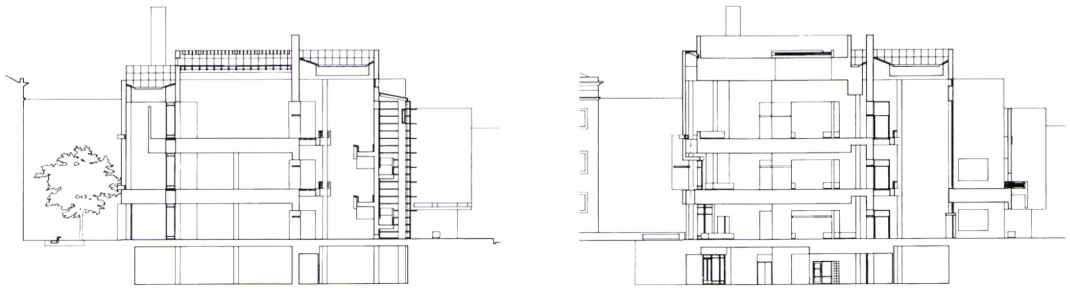


MODEL FROM THE NORTHEAST

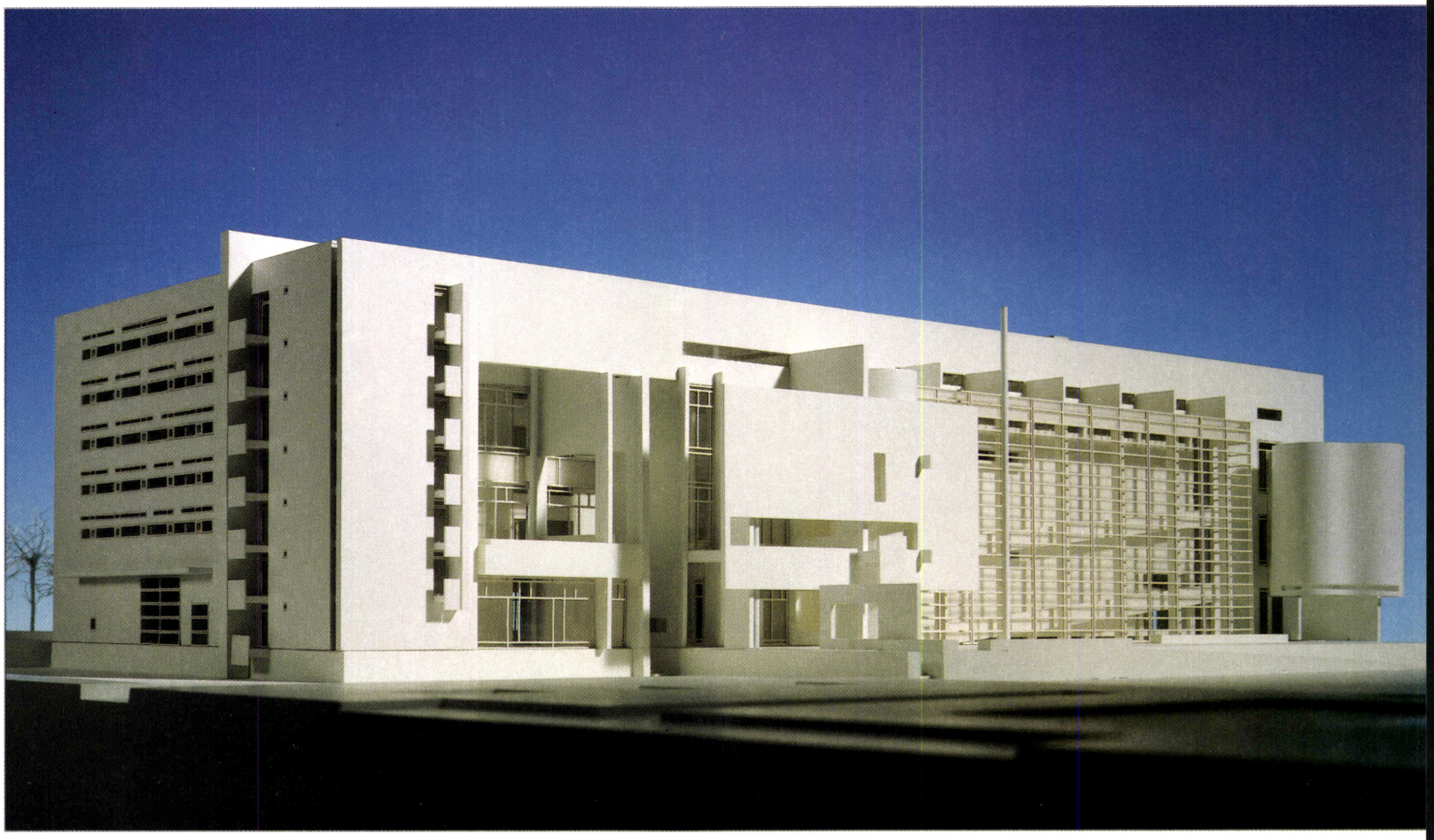


Jury Comments

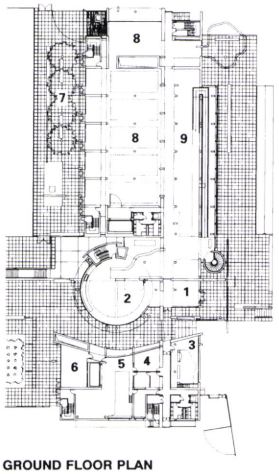
Johnson: This is a highly ordered object that's been deflected to respond to the context. The treatment of the wall in relation to the plaza that's been created is the most successful aspect of the scheme, on the outside.
Santos: You also can walk through the building to get from A to B, and I really like that a lot. It has created two spaces. It has framed the garden on the one hand, and the public plaza on the other.
Koolhaas: But how can you judge this building without a legend? Do we know what is happening in these spaces?
Kuhne: This is more about urban design than architecture.
Santos: As a whole, it is quite a good scheme. It is a building type that is composed of a series of spaces that really don't reveal themselves to the outside. So the fact that there is a kind of activity element like the ramp to animate the plaza is an important gesture.
Koolhaas: Do you think this is a good image for the 1990s in Europe, the contextual gesture expressing realism and Modern art?
Johnson: It seems to be in the middle of the historic district; it's nice, though, with that backdrop.
Koolhaas: Yes, there is a continuity there. The rest of the city is like a labyrinth, and the building is making connections.
Johnson: It's also presented as a freestanding object, but if it's in the section of Barcelona that I think it's in, it's going to be read more as pieces. It could be read as fragments, since there is only one part that can be read in its totality.
Mockbee: Well, I admire it; that represents years of development, and I'm going to back out of the way and let it pass. I don't want to get in the way of a project like that, I want to sit back and watch it.



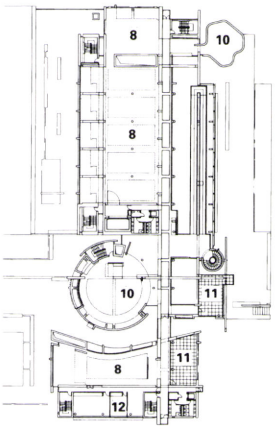
SCHEMATIC SECTIONS



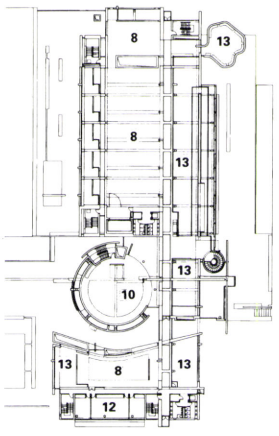
MODEL FROM THE SOUTH



GROUND FLOOR PLAN



FIRST FLOOR PLAN



SECOND FLOOR PLAN

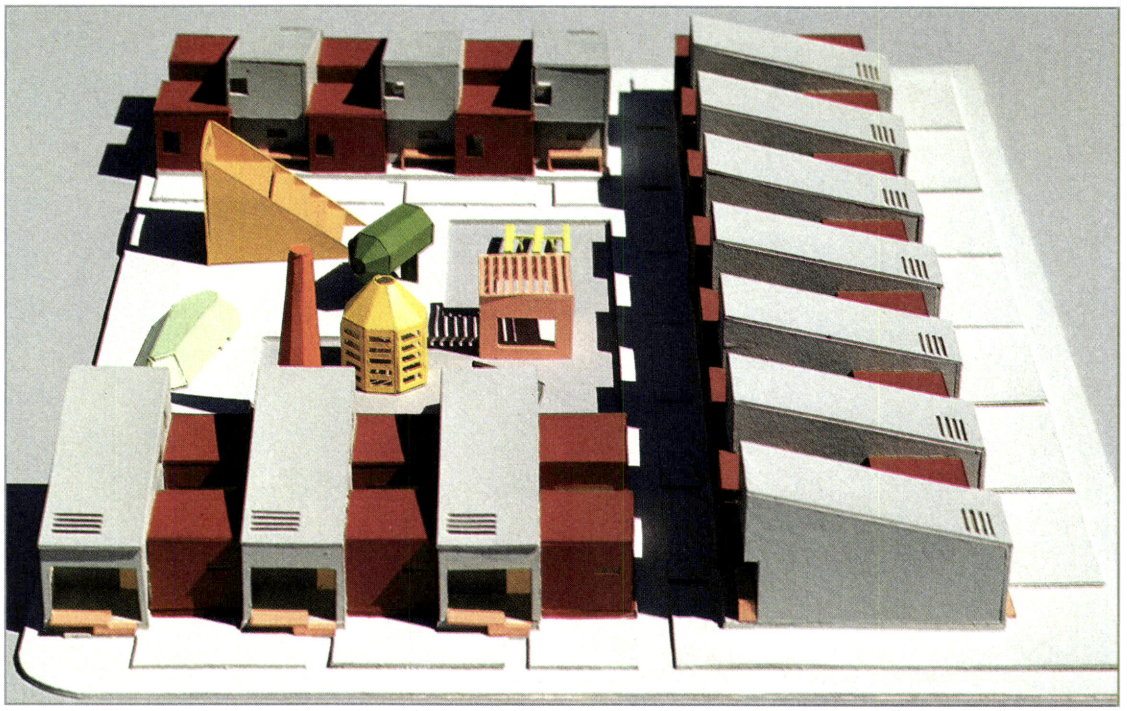
1 ENTRY
2 LOBBY
3 GIFT SHOP
4 SECURITY
5 DOCK
6 CAFE/BAR
7 SCULPTURE GARDEN
8 EXHIBITION
9 ATRIUM
10 SPECIAL EXHIBITION
11 TERRACE
12 ADMINISTRATION
13 OPEN TO BELOW

N ↖ 100'/30m

Architectural Design Citation

Housing for Homeless Mothers and Children

STREET SIDE VIEW OF THE APARTMENTS



MODEL

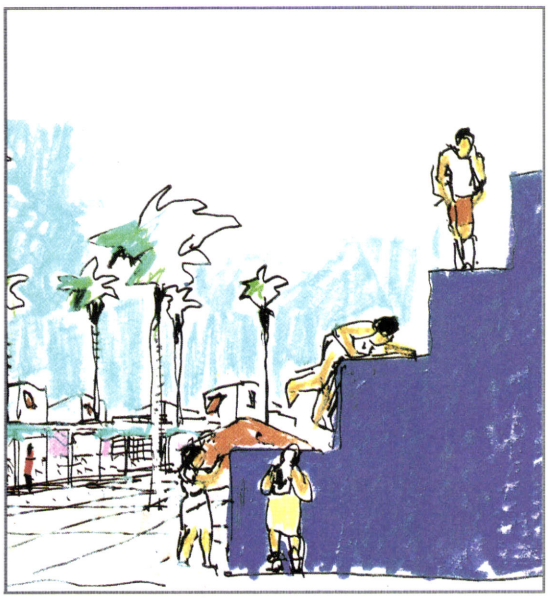
Davids Killory Architects

Project: Housing for Homeless Mothers and Children, Escondido, California
Site: The edge of a residential neighborhood in Escondido.
Program: 13 two-bedroom units for single mothers and their children, with shared services and play areas.
Solution: The apartments enclose three sides of a courtyard, designed to foster a sense of community once typical of the region's multi-family developments. This pilot project is designed to blend into established neighborhoods, with a periphery of individual units and a playground segregated from automobiles and visible from each kitchen. Each 800-square-foot apartment has a front porch, private patio, and loft – a spatial variety rare in low-cost housing.

Architects: *Davids Killory Architects, San Diego (René Davids and Christine Killory, principals).*
Client: *North County Housing Foundation, Escondido (Amy Rowland, Director).*

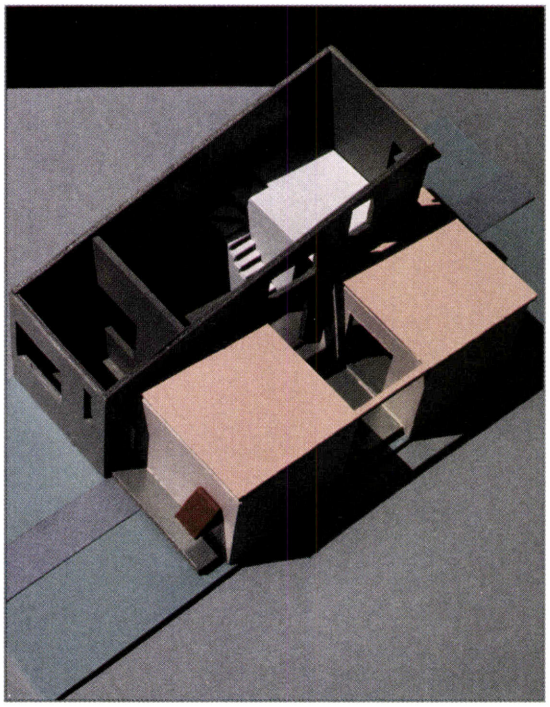
Jury Comments

Santos: It's a fabulous program, if you think about the idea of all these single mothers with this giant playground.
Koolhaas: I think its rigidity is a problem.
Santos: Obviously, economy is really important here . . . and so the playground has become the fun piece, which is the least expensive thing to build.
Koolhaas: Actually, if you look at the units, they are pretty good, too.
Mockbee: I think the playground is overemphasized, way too much. . . . It is highly conceptual, to the point that they've overlooked some other issues that mothers have to deal with. We've got all these mothers with these happy children on the playground, but that's not what this thing's about. . . . I don't know where the architects intend the mothers to go. After all, they want some peace and quiet where they can talk to another adult, somebody above three feet tall.
Santos: What I like is that the connected units are really little houses. Each has a front porch, a living room, and private patio. The kitchen looks out on the play space, and the mother's got some privacy. The light conditions will be very nice.
Johnson: I think the units are very sucessful, but I think the site plan is very naïve.
Koolhaas: Yes, but isn't it also a byproduct of having a housing development where some of the exterior spaces are in the confines of an individual household.
Johnson: There could have been some sort of semi-shared spaces for the mothers, instead of having this playground where there's no attempt to separate areas.
Koolhaas: Here the architects are more interested in adding a piece to the city. If you want originality in that, I think it's a very dubious quality. They are reconstituting the urban texture – that is a virtue.
Santos: I can accept that the exterior of the development makes a wall to protect the inner space, given that this really is then creating a secure place for the children, and enclosing it with a ring of housing units.

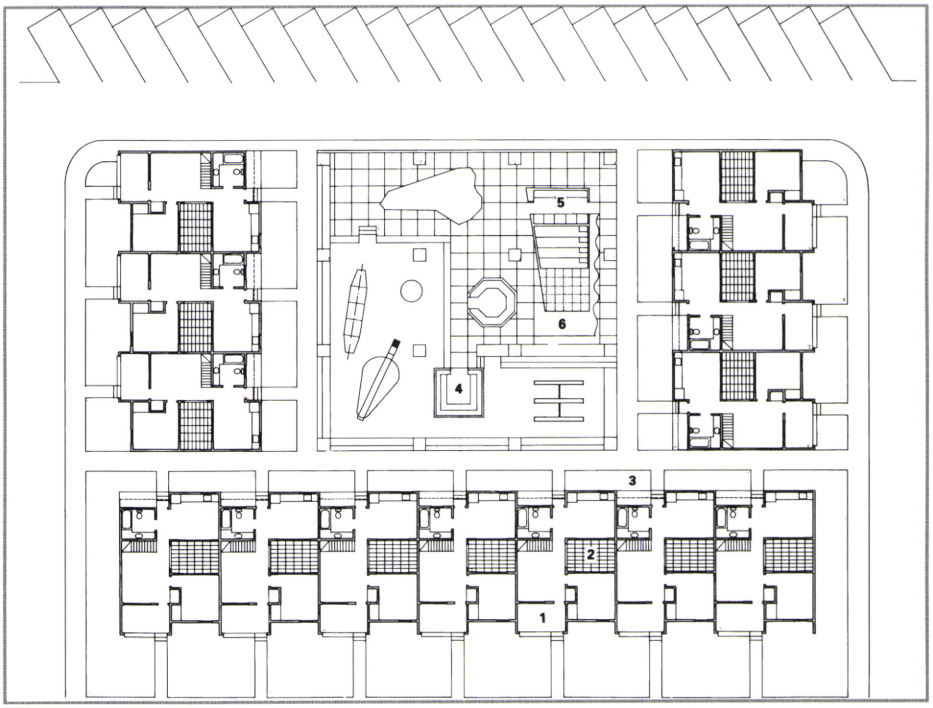


CHILDREN AT PLAY IN THE COURTYARD

SITE AXONOMETRIC



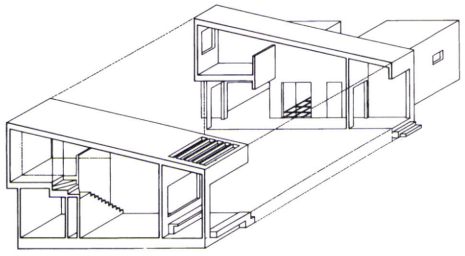
MODEL, TYPICAL APARTMENT



FIRST FLOOR PLAN

N 20'/6m

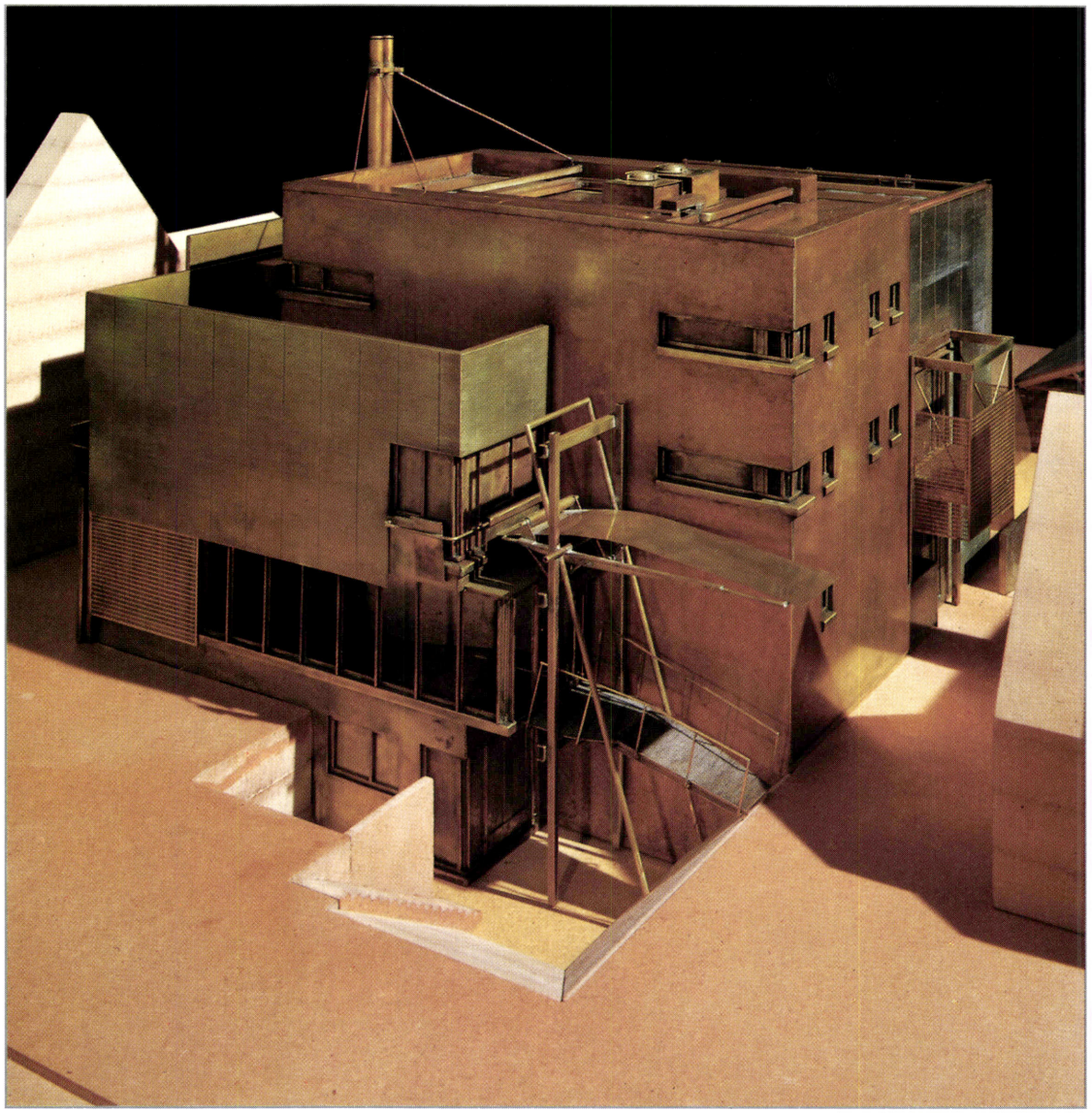
1 FRONT PORCH
2 INTERIOR PATIO
3 BACK PORCH & YARD
4 CHILDREN'S READING AREA
5 LAUNDROMAT
6 THEATER



AXONOMETRIC SECTION, TYPICAL APARTMENT

Architectural Design Citation

Park Road House



MODEL, STREET (WEST) FACE

Donald McKay & Company, Limited

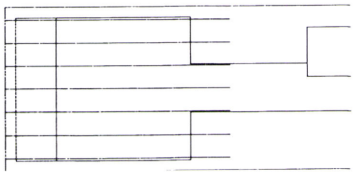
Project: Park Road House, Toronto, Canada
Site: A lot (its original house demolished) on a residential street in Rosedale, Toronto's first garden suburb, now host to an eclectic array of building types.
Program: A house for clients with a contemporary art collection that calls for a controlled environment and the clarity of an industrial loft.
Solution: The masonry house is a box fitted with metal porches, awnings, and grilles – oculi for the protected interior. Family life takes place on the enclosed aluminum porch that provides indirect light and surrogate outdoor space for the core. Inside, behind a thick masonry enclosure of service shafts, stacked living rooms form an honorific zone for the art collection.

A three-fold order pervades the house: the façades protect the social life within, and apertures in this enclosure reveal the steel structure and mechanical systems that support the household. Finally, metal fixtures give this abstract building a degree of articulation compatible with the Victorian neighborhood. In essence, the building is a banal masonry cube that houses an art collection, with technically explicit overlays that render it inhabitable and give homage to today's industrial culture.

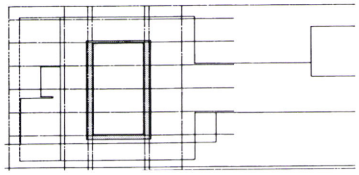
Designers: *Donald McKay & Company, Ltd., Toronto, Canada (Donald McKay, designer; Douglas Birkenshaw, production manager, foundation & structure; Timothy Boyd, production manager; Janine Debanne, John Filipetti, Sarah Pearce, John Potter, Michael Wabb, project team).*
Client: *Ms. Sandra Simpson, Toronto.*
Consultants: *Peter Sheffield & Associates (Peter Sheffield), structural; Trinh Engineering (Phu Trinh), mechanical; Tanco Engineering (Ken Quan, Gin Tan), electrical; Construction Source (Jan Wintjes), construction consultant and quantity surveyor; James Floyd & Associates, landscape.*
Contractor: *Marcus Design Build (Marc Passier).*
Modelmaker: *Peter Dykhuis, Donald McKay & Company.*
Model photographer: *André Beneteau/ Design Archive.*

Jury Comments

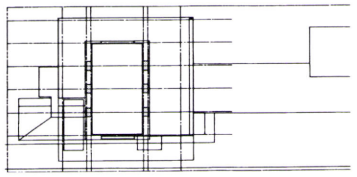
Mockbee: To me, this house has great economy; others we've seen are excessive.
Koolhaas: This core part looks as if it's a house within a house, as if there's a density which diminishes toward the perimeter.
Johnson: It's a very simple cubic space, with some manipulation of the detailing and layering, and subtle layering in the walls that becomes very rich without all the distortions we've seen in some of the other schemes.
Santos: The living room downstairs is a landlocked room. It doesn't have any light.
Koolhaas: It has one window here.
Johnson: It's really an inward-focused house.
Santos: That's right, and we don't know about that layer between the kitchen and the living room. . .
Johnson: . . . which interests me. Actually, that's like the Maison de Verre in Paris, but I'm not sure the site justifies that introversion. It's not really transparent enough to let the light back into those spaces that we are worried about. It's a screen.
Santos: The pieces are beautiful, all the pieces as they're designed. . . . It tells us all sorts of amazing things about all the staircases, the railings.



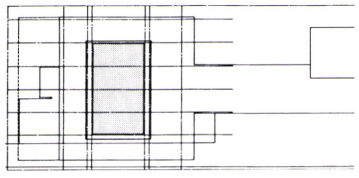
STRUCTURAL GRID



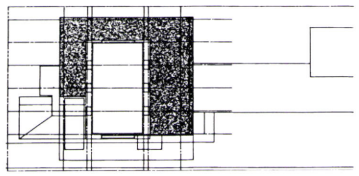
STRUCTURAL/MECHANICAL CORE



STRUCTURAL/MECHANICAL RISERS

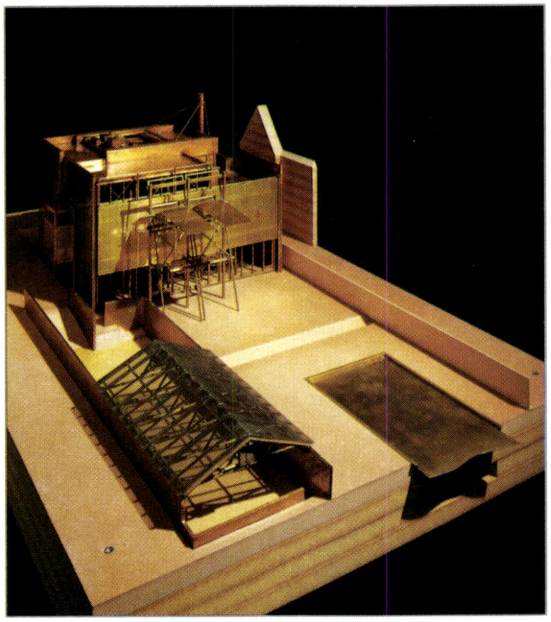


PRIMARY EXHIBITION AND LIVING SPACE

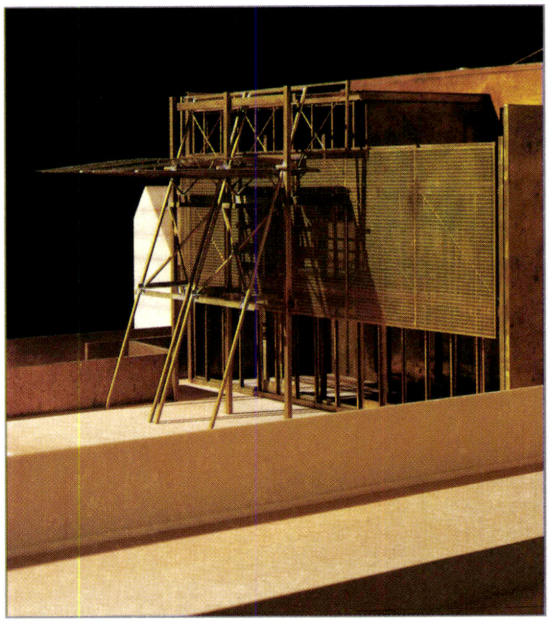


LIVING SPACES ON INTERIOR PORCH

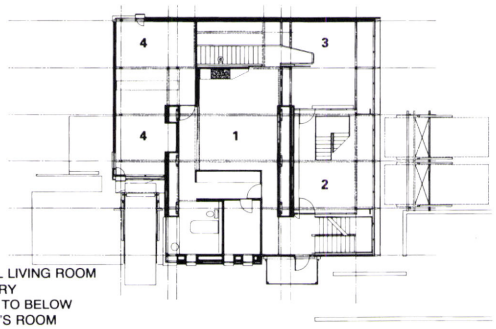
The architects cared about absolutely every joint, and it is really a piece of machinery. One wonders whether it is to be replicated; it is described as a "townhouse" scheme. On the other hand, this is actually at one level a very ordered house that is elaborated through technical means to create rather exquisite screens, canopies, and so forth.



MODEL, GARDEN (EAST) FACE

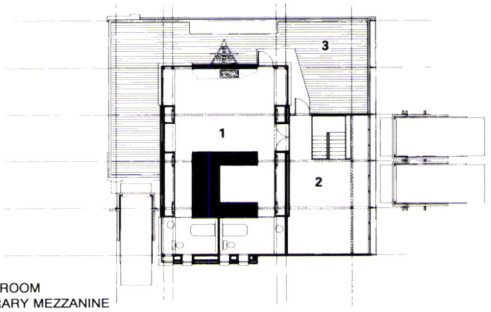


DETAIL OF GARDEN CANOPIES



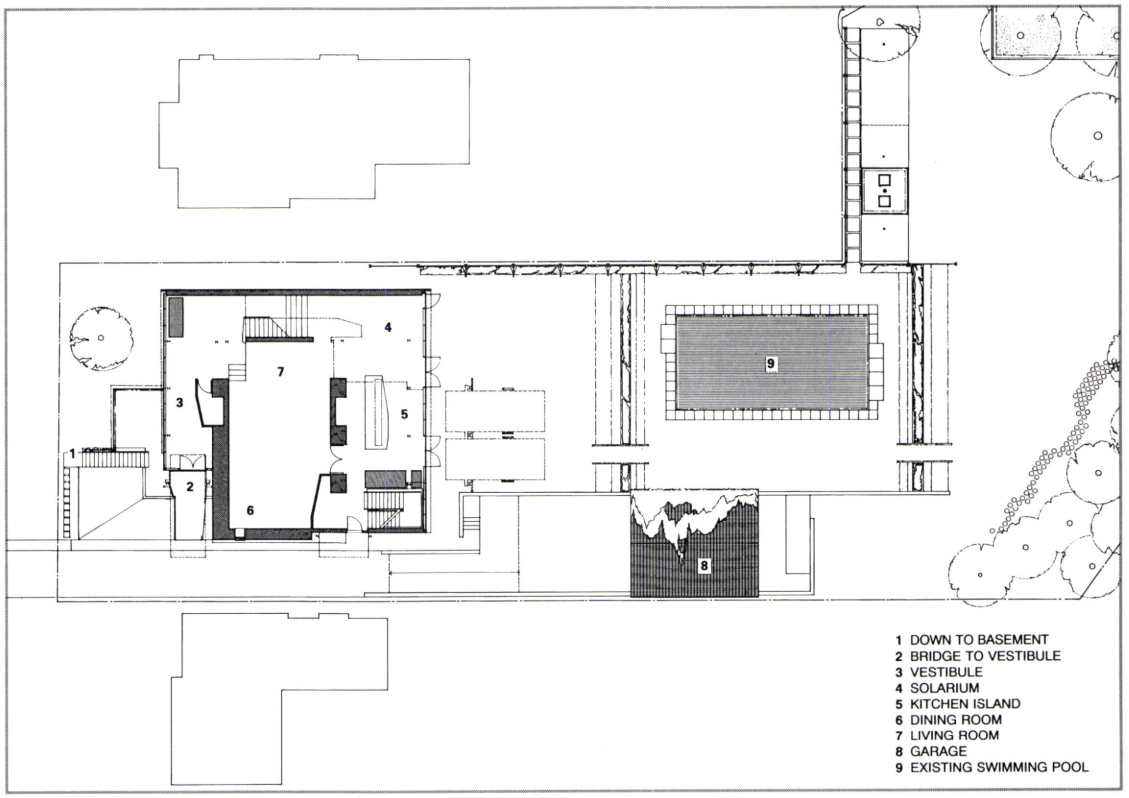
1 SMALL LIVING ROOM
2 LIBRARY
3 OPEN TO BELOW
4 CHILD'S ROOM

SECOND FLOOR PLAN



1 BEDROOM
2 LIBRARY MEZZANINE
3 ROOF DECK

THIRD FLOOR PLAN



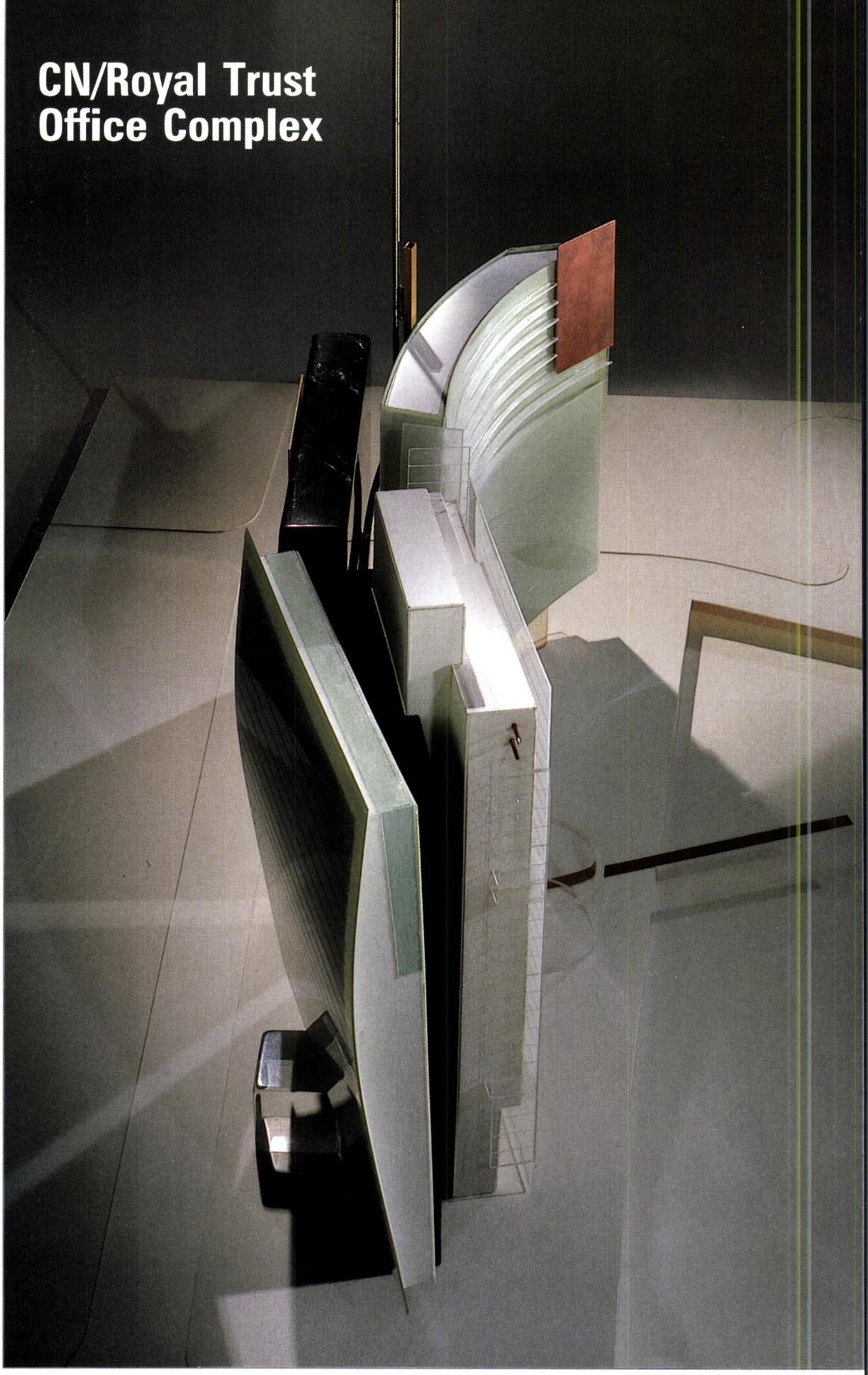
1 DOWN TO BASEMENT
2 BRIDGE TO VESTIBULE
3 VESTIBULE
4 SOLARIUM
5 KITCHEN ISLAND
6 DINING ROOM
7 LIVING ROOM
8 GARAGE
9 EXISTING SWIMMING POOL

FIRST FLOOR PLAN

N ↖ 20'/6m

Architectural Design Citation

CN/Royal Trust Office Complex



MODEL FROM THE WEST

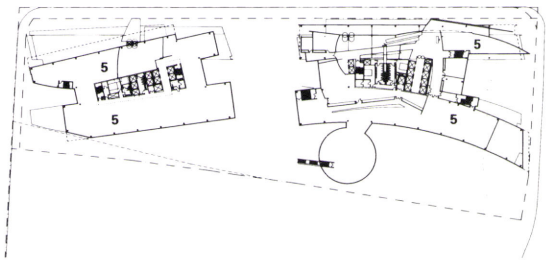
Ellerbe Becket
Dunlop Farrow

Project: Canadian National Real Estate/ Royal Trust Development, Toronto
Site: Downtown block-long parcel parallel to Front Street, and near the SkyDome complex and the CN Tower. Rail lines to the nearby railroad station border the side away from Front Street.
Program: 1.12 million square feet of Class A commercial office space in two buildings, with underground parking for 500 cars, and street-related retail. The buildings are to minimize the barrier effects of a rail corridor and expressway, to give a strong "gateway" definition, and provide a comfortable pedestrian environment.
Solution: Each façade is layered to create a special character relating to its streets and settings. The design is conceived as a guide for future adjacent development; one wing of the easternmost building is clad in black granite and gray glass, while the other is a light green curtain wall, curved as a gesture toward the SkyDome nearby. The western building is skewed in plan to create a welcoming space for the downtown entry point. One wing is clad in a glass "sail," while the other is in flush granite and glass.

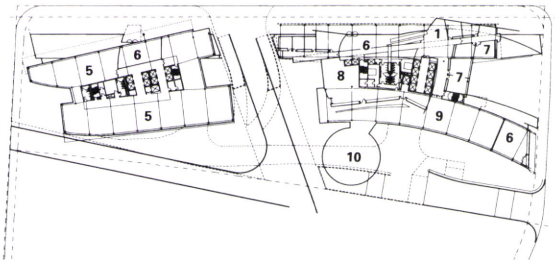
By articulating the office wings in this manner, the architects sought to provide the conventional mid-rise box with more elegant proportions and enhanced interior experiences. It is also their intention to create an "authentic," high quality, contemporary building that relates in a positive way to the neighboring SkyDome, CN Tower, and office buildings.

Architects: *Ellerbe Becket, New York, design consultant architect; Dunlop Farrow, Toronto, architect of record. For Ellerbe Becket: Peter Pran, design principal, Carlos Zapata, associate design director; Jill Lerner, Greg Powe, project directors; Lyn Rice, Mark*

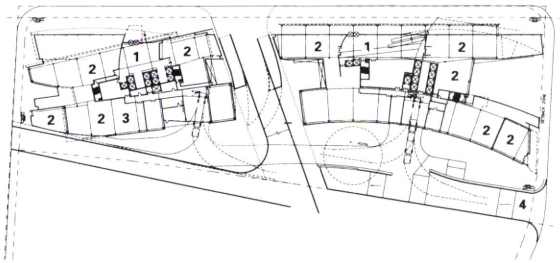
1 LOBBY
2 RETAIL
3 MAIL
4 RAMP DOWN
5 OFFICE
6 OPEN TO BELOW
7 CONFERENCE
8 KITCHEN
9 CAFETERIA
10 WINTER GARDEN/CAFETERIA



OFFICE FLOOR PLAN

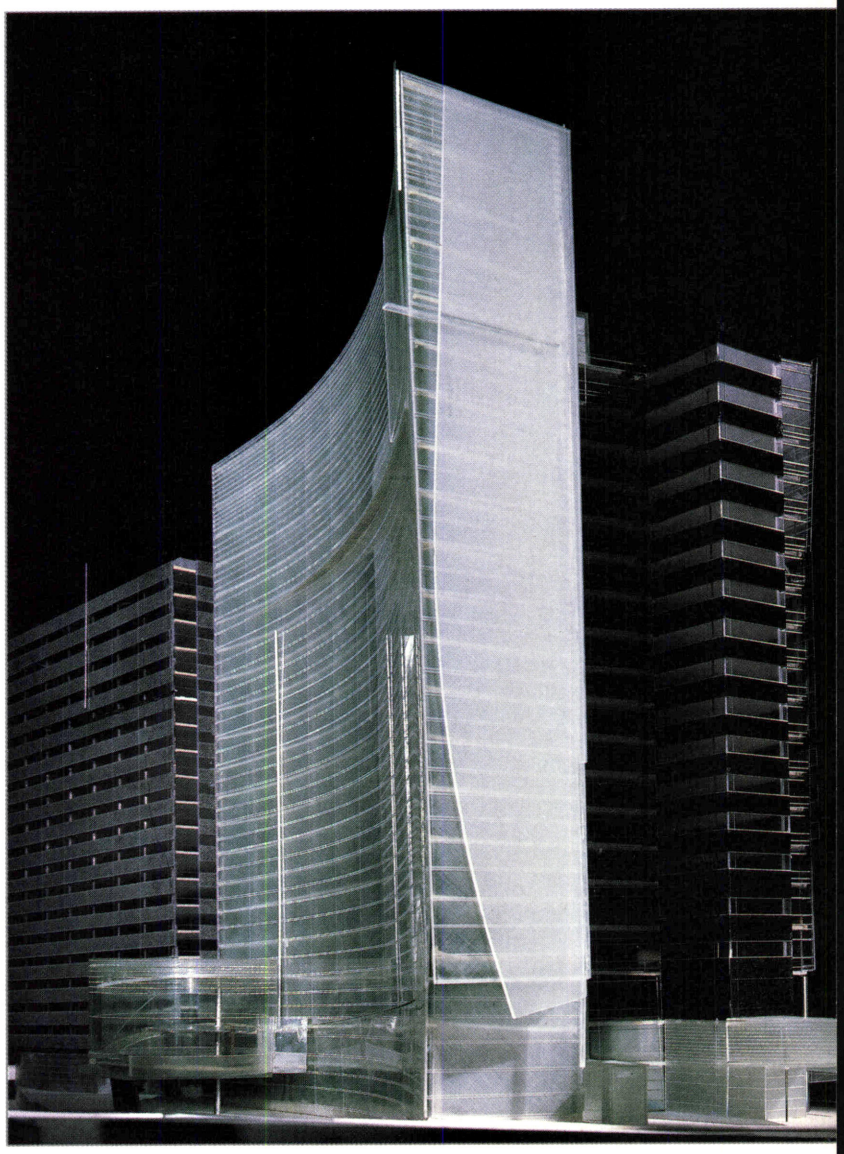


SECOND FLOOR PLAN



GROUND FLOOR PLAN

N 100'/30m



MODEL FROM THE EAST

Molen, project architects; Eduardo Calma, Maria Wilthew, Curtis Wagner, project designers; Paul Davis, Jeff Walden, Tom Klose, Deborah Stiefel, Athene Carras, Architecture Engineering Service; Timothy Arnold, Vatche Aslanian, Berj Malikian, Frank Yu, Michael Krus, John Kelly, Timothy Johnson, and Melissa Koff, project team. For Dunlop Farrow: Peter Warren, project director and partner, Doug Neville, project manager and partner, David Morgan, associate partner, Alan Kongats, associate partner; Christian Klemt, Robert Chang, Nada Bajie, and George Bitsakakis, project team).
Client: *CN Real Estate, Michael Whelan, Senior Director of Development.*
Consultants: *M.S. Yolles + Partners, structural; Smith + Andersen, mechanical; Mulvey + Banani International, electrical; Ferris McCluskey Quinn & Associates, landscape; IBI Group, planning; B-A Consulting Group, traffic; K.J.A. Consultants, elevators; Rowen, Williams, Davies & Irwin, environmental engineering; PCL Constructors Eastern, construction management.*
Modelmakers: *Ellerbe Becket: Lyn Rice, Eduardo Calma, Curtis Wagner, Maria Wilthew, Frank Yu, Berj Malikian; Richard Tenguerian Models.*
Model photographer: *Dan Cornish.*
Renderers: *Carlos Zapata, Eduardo Calma, Curtis Wagner.*

Jury Comments

Koolhaas: Here the question is, "Can a rip-off be beautiful?" I think the answer should be yes.
Johnson: You say this is a rip-off?
Koolhaas: Yes, I'm saying that loud and clear.
Santos: I think it's elegant; some of the early stuff is inaccessible, but this is taking some of the formal strategies and making some fairly straight gestures.
Johnson: It's playing games with the curtain wall, but I feel it's an interesting manipulation of the technology of curtain walls in response to context. There's a certain richness that comes out of this technology that's being exploited.
Santos: It does respond well to context. It's bringing in good light conditions to the office space, and it's obviously making something that would otherwise be fairly massive into a rather elegant form. We've seen a lot of projects that have been very explicit about how they made the curtain wall, and here we have to have a lot of faith that this will actually come off.
Johnson: Yes, admittedly there's not a lot of information about that.
Koolhaas: If it is realized well it could be astonishing.

Architectural Design Citation

Colton Palms

Valerio-Associates

Project: Colton Palms, Colton, California.
Site: 2.5-acre block in the center of the City of Colton, characterized by a park, historic district, and single-family residences.
Program: One hundred low-cost apartments for older citizens of the city of Colton.
Solution: A joint venture partnership of the Colton Redevelopment Agency and Cooperative Services Inc., a not-for-profit developer, Colton Palms is run as a cooperative. The architect was chosen through a national open competition (P/A, Nov. 1989, p. 28).

In the spirit of community participation, the architects have sought to make the new housing an expression of that democracy. Because Fleming Park across the street from the site is the only major open space in the Colton historic district, the orientation of the "front door" to the complex is toward that park and acts as an extension of it. Otherwise, the immediate context comprises mostly low residential units, making it important that the scale of Colton Palms be small.

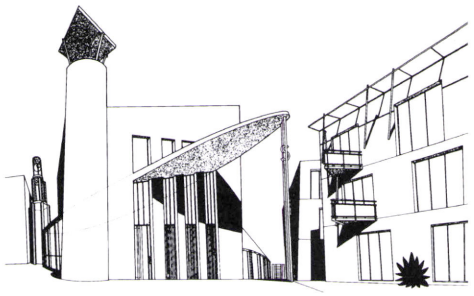
Certain buildings are purposely made distinctive, to act as landmarks, while the units themselves are designed to be "vaguely familiar," yet not literal, to express the "ambiguities of modern times." Among the accent buildings are the reception building, community hall, workshop, library, and chapel. Each of the 16 types of apartment has outdoor space, whether it is a balcony, porch, or small private garden. Links between the units contain stairs and elevators, making the housing completely accessible.

VIEW FROM ACROSS GREEN TO COMMUNITY HALL

Architects: *Valerio-Associates, Chicago (Joseph M. Valerio, David Jennerjahn, and Randall Mattheis, project designers; Mark Klancic, Brad Pausha, and David Ikeda, project team).*
Client: *Cooperative Services, Inc., and the Redevelopment Agency for the City of Colton.*
Consultants: *Robert Darvas Associates, structural; Wallace-Migdal & Associates, mechanical and electrical; EWI Engineering Associates, civil; Nancy Willert, interior designer; Turner Construction, construction manager; Michael Pittas, competition advisor.*
Model and drawings: *Valerio-Associates.*
Model photographer: *Orlando Cabanban.*

Jury Comments

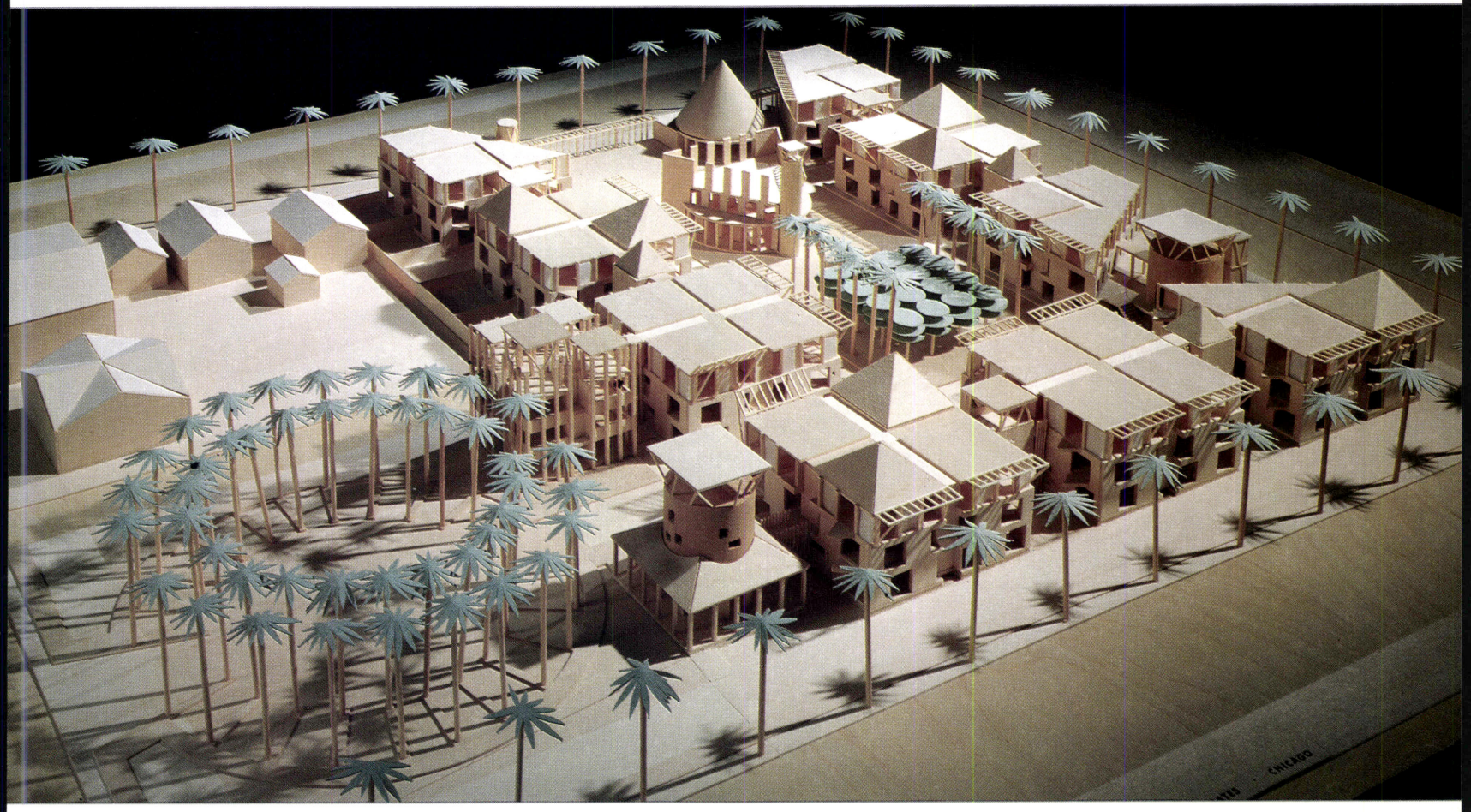
Santos: It's highly self-conscious, but it's filled with thinking. There are a lot of very dry schemes on the table, and this is better than those.
Johnson: I'm a little suspicious, because it's trying too hard to do too many things, but I'm not against it.
Koolhaas: It's too cute on a large scale, but it's a kind of cuteness that, if realized in Southern California, tends to be pure. Its planning is pretty good, I think.
Johnson: It's a simple site plan, and the idea of a kind of village plan does have hierarchy. It's a little overwrought and nervous.
Koolhaas: But don't you think it may be overwrought because of its presentation? If it were built, the reality would have a calming influence on the expression.
Johnson: The architect has even exaggerated the qualities of nervousness in the drawings.
Koolhaas: It has a kind of childish quality; this may be intended to seduce the largest possible audience, which is understandable. I like it because it is quite unpretentious and ambitious at the same time. In terms of its urbanism, I think it is doing something good.
Santos: Obviously, there's a new aesthetic being evolved here, and they



COMMUNITY HALL

WORKSHOP

WORKSHOP AND COMMUNITY HALL

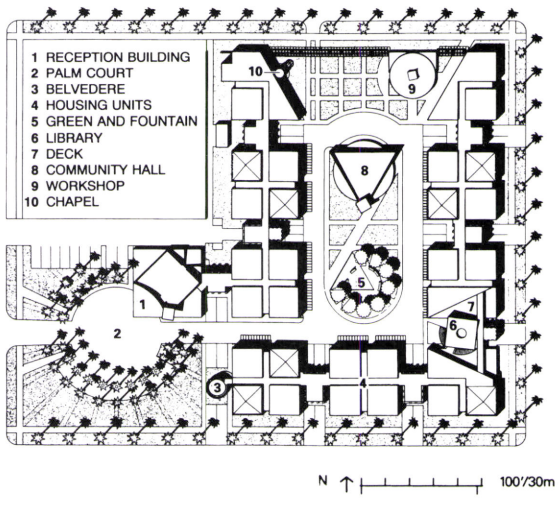


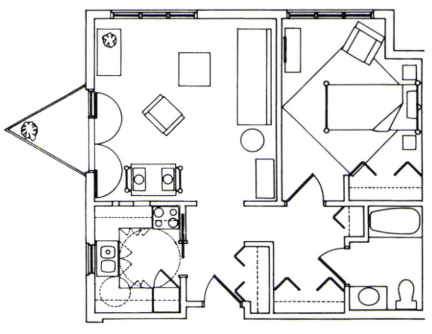
MODEL FROM THE SOUTHWEST

are trying to keep the scale of the neighborhood, which I like.

Johnson: I agree with that, but I just don't like the language of the architecture, in terms of where it is. It's relating more to the current trends than anything else, it doesn't look at what's really surrounding it.

Santos: The elements are really very simple, and a lot of our reaction is because of the way it's drawn. The drawings have a kind of zoomy quality, but that's probably intentional; it's provocative, in a way, and it's trying to show you the experience of walking through. There's not that much that's pretentious about it.





UNIT PLAN 10'/3m

Architectural Design Citation

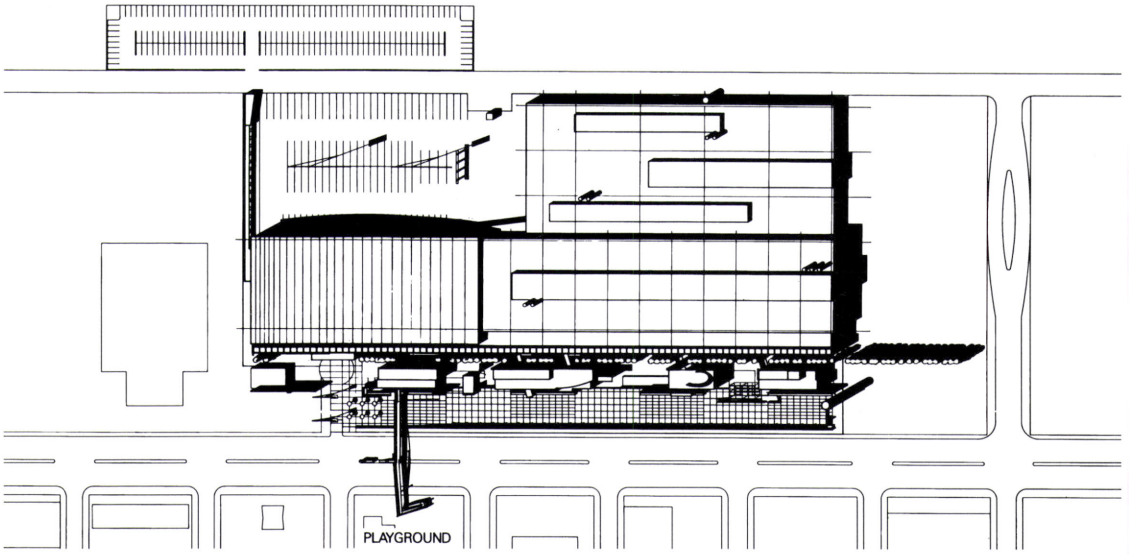
Montreal Municipal Workshops

LeMoyne Lapointe Magne, Architects; Blouin & Associates, Architects; Werleman Guy McMahon, Architects; Guy Gérin-Lajoie Architect

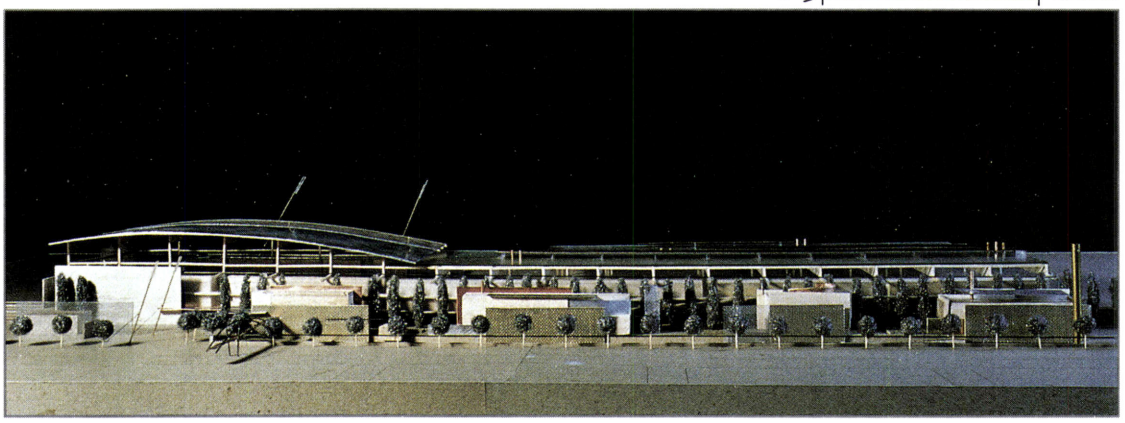
Project: Municipal Workshops of the City of Montreal
Site: 421,360-square-foot lot on a commercial and industrial strip next to a residential district.
Program: A 323,100-square-foot complex for the City of Montreal's main service workshops, maintenance and repair garages, and parking and storage areas, with management, engineering, and training facilities.
Solution: A single structure incorporates industrial, civic, and institutional functions: Four pavilion-like structures – a bank, day care center, administrative offices, and training center – are attached to the vast service garage, along the line of trees that divides the site. In scale and program, these four structures mediate between the monumental, yet utilitarian garage and the residential scale of the neighborhood.

The garage's arced roof and exposed steel structure allude to industrial hangars and mark the visitor's entry at the site's primary street intersection. Footbridges link the garage with the four public pavilions that flank a 33-foot wide swath of paved and green playing areas. They provide the neighbors a new park, reached by a bridge over the boulevard.

Architects: *LeMoyne Lapointe Magne, Architects; Blouin & Associates, Architects; Werleman Guy McMahon, Architects; Guy Gérin-Lajoie Architect; Montreal – a joint venture (Michel Lapointe, principal-in-charge; Robert Magne, Erik Marosi, Jean Michel Colonnier, Yvon Lachance, Hélène Limoges, Stéphane Rasselet, Susan Ross, design team, LeMoyne Lapointe Magne; Paul Faucher, Jacques Plante, Serge Gauvreau, design team, Blouin & Associates).*
Client: *City of Montreal.*



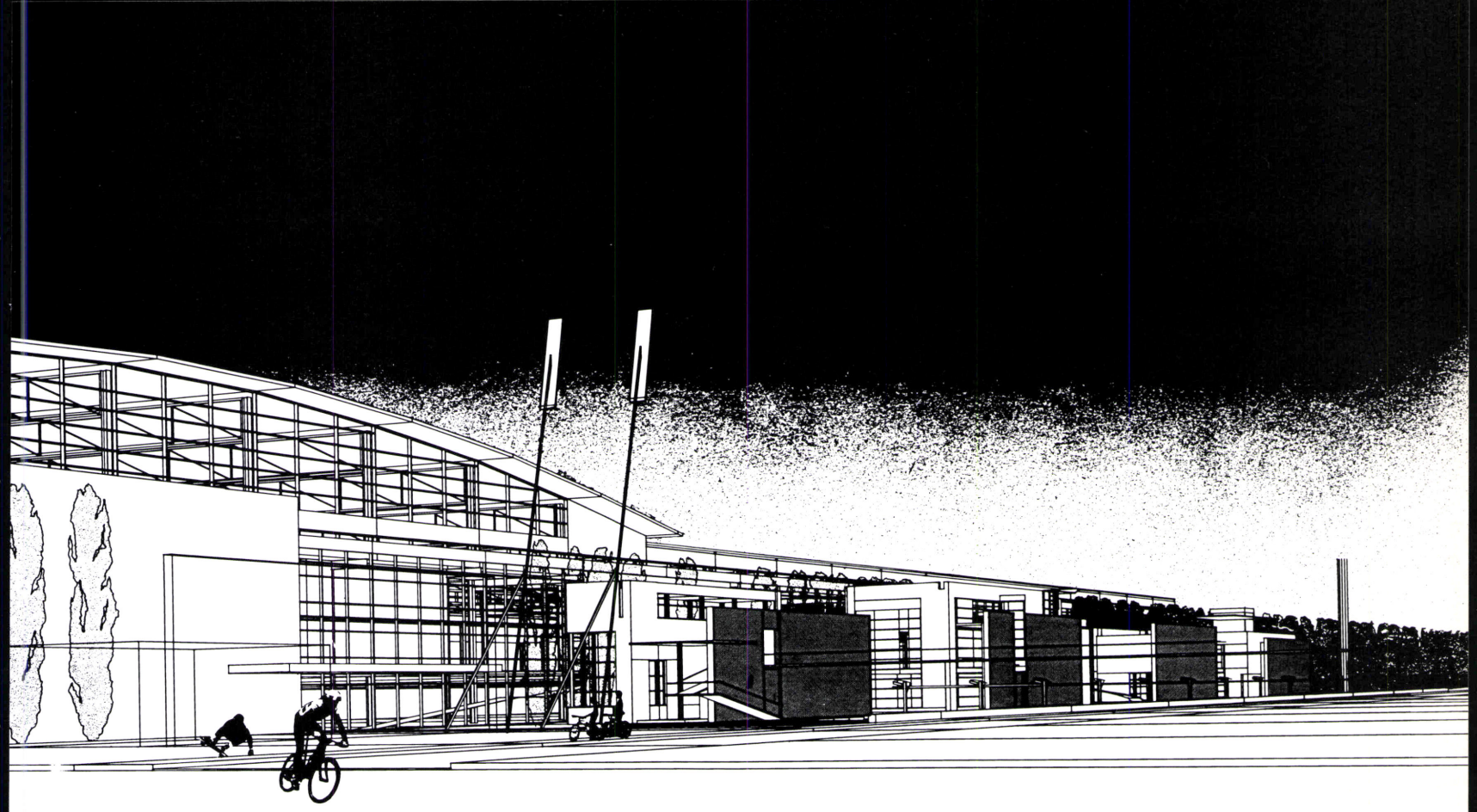
SITE PLAN


MODEL, NORTH FACE

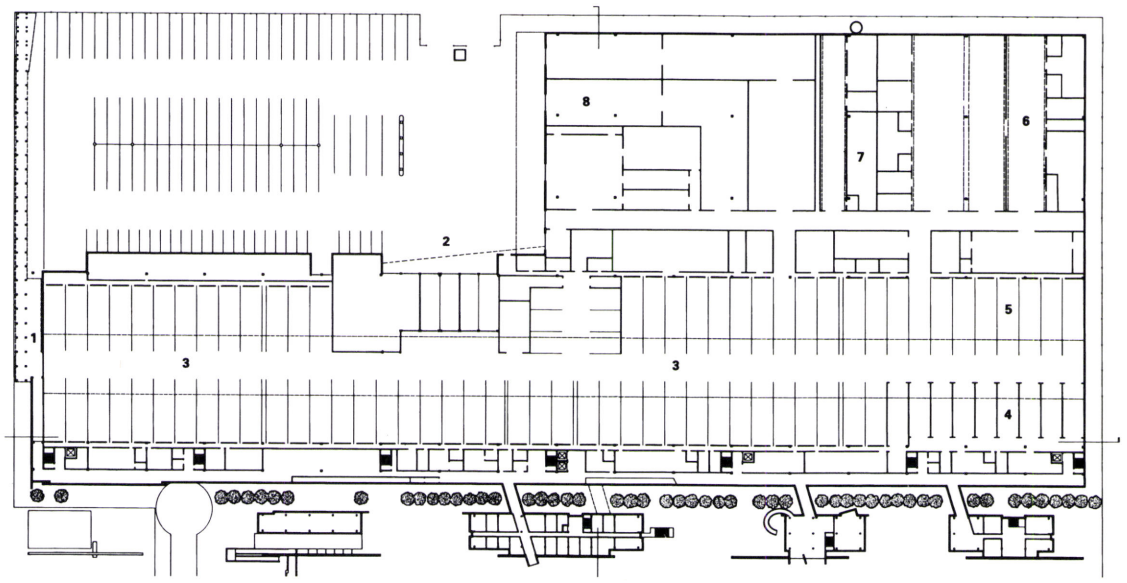
Consultants: *Francis Boulva & Associates, structural; Pageau Morel & Associates, mechanical/electrical.*
Modelmakers: *Robert Magne, Hélène Limoges, Erik Marosi.*
Model photographer: *Samir Saddi.*

Jury Comments

Santos: This is a clever project that perhaps is not fully realized. I think the architects took an extremely awkward building type, which is basically a big shed, and inserted it in an area that is rather run down and partly residential, and then they pulled out all of those program elements that are really kind of friendly, and used them as the buffer. These include a daycare unit and places to play – the neighborhood is actually invited in to use some of these spaces. My reservations are that those pieces in front are not very. . .
Johnson: . . . they're not very inviting.
Koolhaas: I think it's hard to judge.
Johnson: These objects should be more transparent.
Koolhaas: Their solidity may have to do with the people's activities – they will probably play ball games in front of the building, and it would be better against those walls than it would be against glass.
Macris: It would help if the architects showed more of the context.
Johnson: The program sets this apart from most of the projects we've seen – that's one reason we're proposing it as a citation winner.

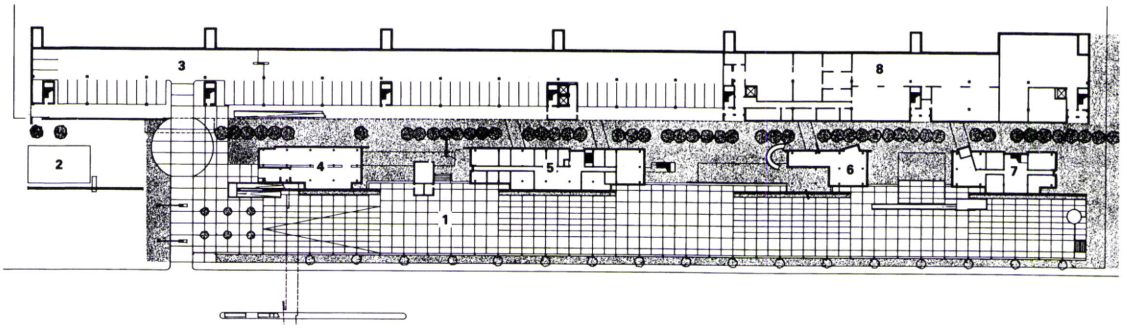


VIEW OF WORKSHOP AND PAVILIONS FROM PARK



FLOOR PLAN, GARAGE (UPPER) LEVEL

1 EMPLOYEE ENTRANCE
2 GARAGE ENTRANCE
3 VEHICULAR MAINTENANCE
4 PAINTING WORKSHOP
5 AUTO BODY WORKSHOP
6 SOLDERING WORKSHOP
7 WOODWORKING
8 SERVICING



FLOOR PLAN, PARK (LOWER) LEVEL

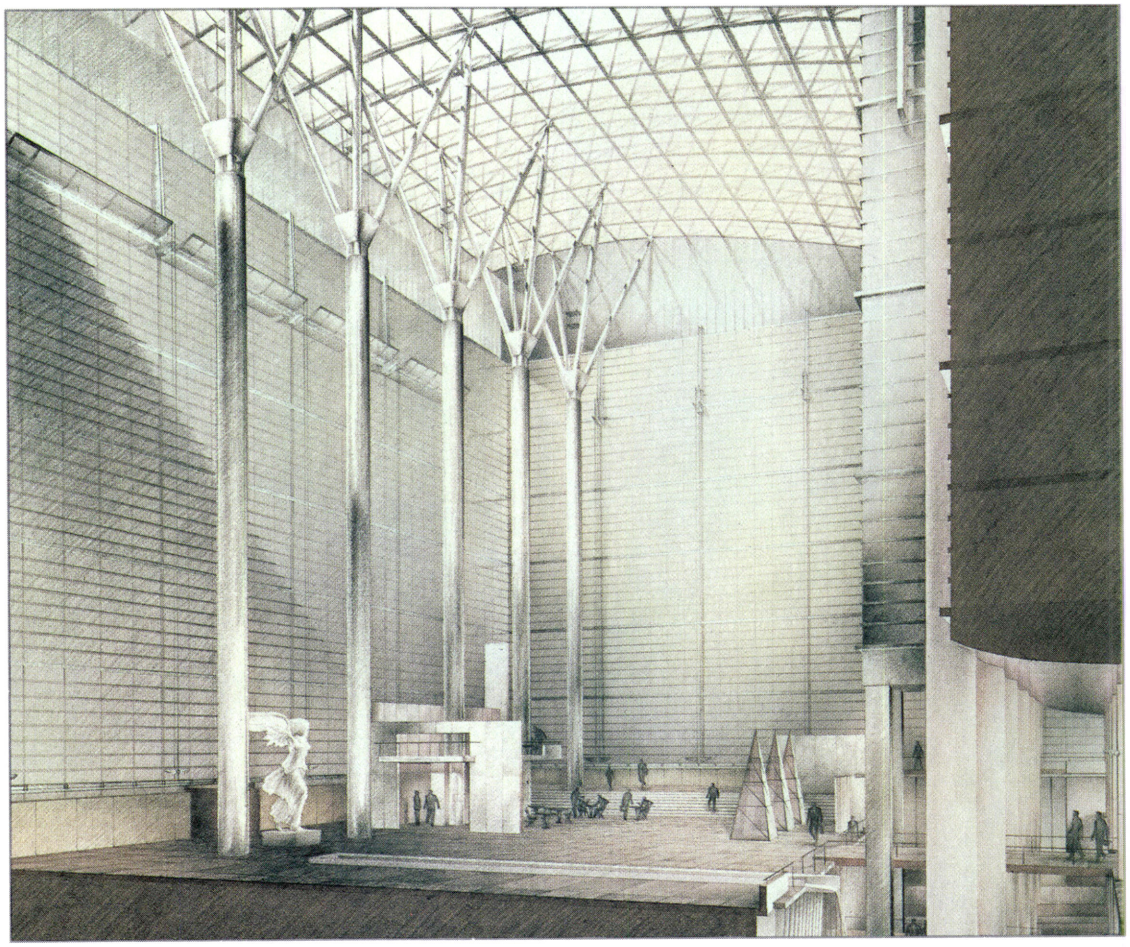
N 100'/30m

1 PARK
2 EXISTING SERVICE STATION
3 PUBLIC ENTRANCE
4 BANK
5 ADMINISTRATION
6 DAYCARE CENTER
7 TRAINING CENTER
8 SILKSCREENING WORKSHOP

The World Bank

Kohn Pedersen Fox Associates

Project: The World Bank Main Complex, Washington, D.C.
Site: Level urban site containing two existing buildings, one designed by Gordon Bunshaft of SOM and the other by Vincent Kling's office.
Program: Renovate the existing buildings and add 1,490,000 square feet of new construction, containing office space and ground floor assembly space that will be accessible to the public.
Solution: The architects have added to and partly covered up the existing structures to create a 13-story courtyard building. The 145-foot-square courtyard is covered by a shallow vaulted glass roof, which is supported by a series of tall columns capped by fingerlike struts. The new office wings have linear cores containing stairs, elevators, and toilets. One of the new wings responds to the vertical limestone piers of the existing buildings with a series of vertically striated skins of varying densities. The other wing over the new lobby, which faces north, has a largely glass skin with horizontal mullions. Marking the main entrance is a projecting stairtower and mast and a cable-hung canopy. The insistent horizontal and vertical elements, with a few bold projections and cantilevers, all recall the heroic period of Italian Modernism in the 1930s and the 1940s.

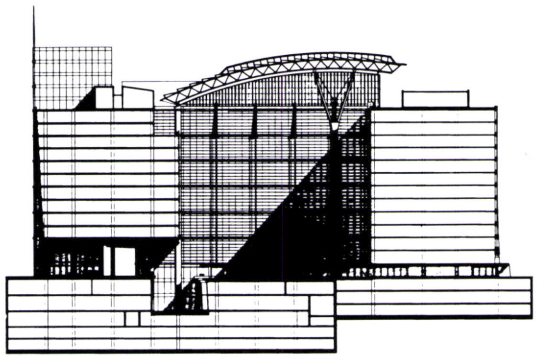


PERSPECTIVE OF ATRIUM SHOWING BRANCHING COLUMNS AND CURVED GLASS ROOF

Architects: *Kohn Pedersen Fox Associates, New York (Sheldon Fox, partner in charge; William Pedersen, design partner; Craig Benton Nealy, associate partner, project designer; William Cunningham, project manager; Joseph Ruocco, job captain; Robin Andrade, Isabelle Autones, Pavel Balla, Larry Cohen, Suzanne Cregan, Eric Inman Daum, Esmatollah Enayat-Seraj, Deborah Finkelstein, Robin Goldberg, Fia Hekmat, Vincent Jordan, James Seger, Tom van den Bout, Benita Welch, Hun Oh, Joseph Barnes, Anthony DeGrazia, Cynthia Crier, project team; Sunichi Abe, Nathan Corser, Marjorie Cruz, James Papoutsis, Rene Quinlan, Peter Schubert, competition team).*
Associate Architects: *KressCox Associates, Washington, D.C.; Naegele Hofmann Tiedemann, Frankfurt, Germany.*
Client: *The World Bank, Washington, D.C.*
Consultants: *Kohn Pedersen Fox Conway, interiors; Weidlinger Associates, structural; Flack + Kurtz, mechanical; Heller & Metzger, specifications; John A. Van Duesen & Associates, vertical transportation and materials handling; Gorove Slade & Associates, traffic and parking; V.J. Associates, cost estimating; Joseph Baum & Michael Whiteman Co., Cini-Little International, food service; Loiederman Associates, civil; Booz, Allen & Hamilton, security; Shen, Milsom & Wilke, acoustics and audio visual; Jerry Kugler Associates, lighting; Rolf Jensen & Associates, fire protection; High Rise Systems, exterior maintenance; Rhodeside & Harwell, landscape; Herbert Shatzman, scheduling.*
Modelmaker: *George Awad Architectural Models.*
Model Photographer: *Jock Pottle/Esto.*
Renderer: *Joseph Stashkevetch.*

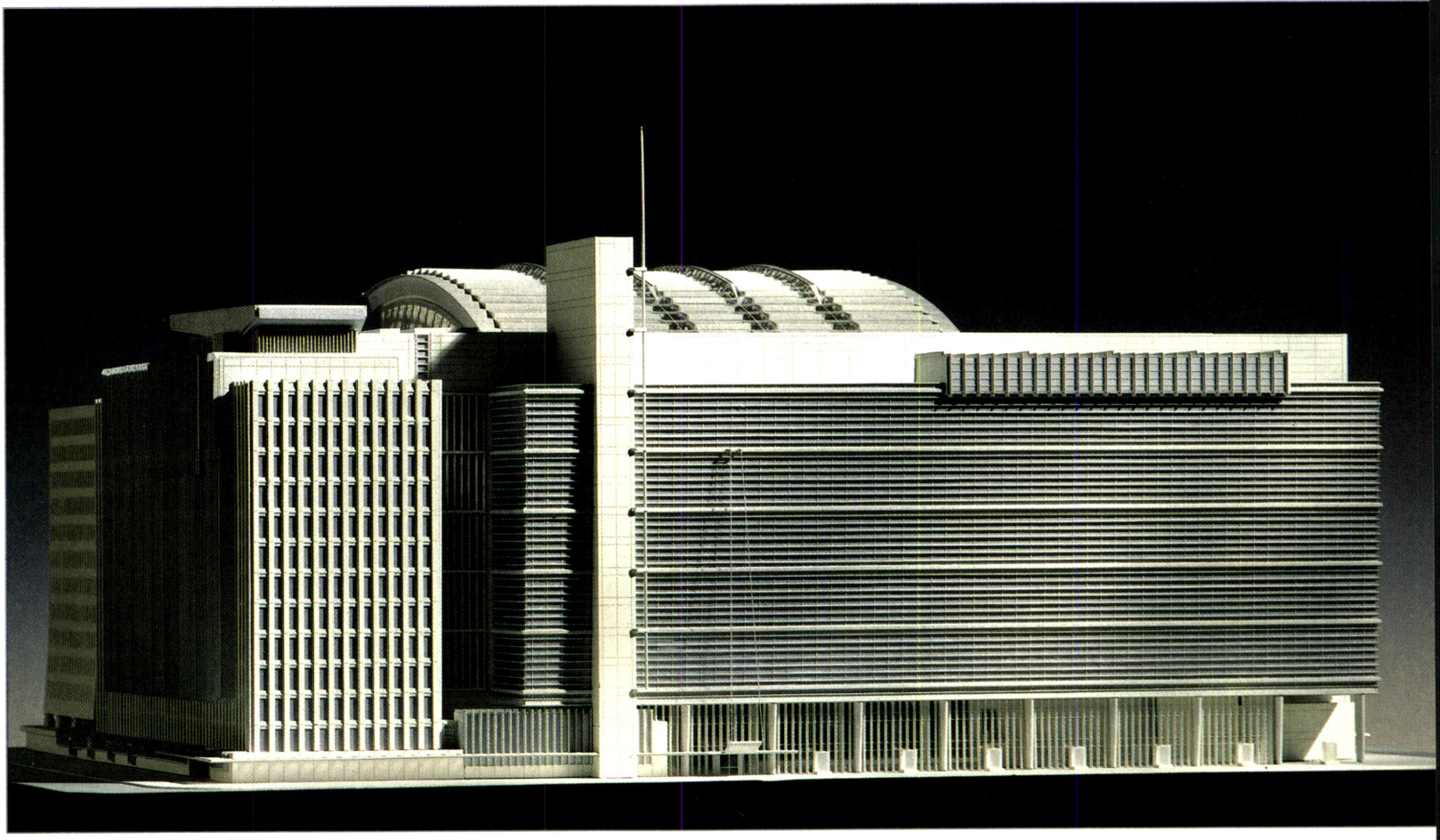
Jury Comments

Koolhaas: I find this project very intriguing and at the same time vaguely sinister in the sense of how they have completely blurred the issue of what is existing and what is nonexistent. The new structures have absorbed what is there into a new whole, but the result has a strange timelessness. It doesn't clearly belong to any specific historical period.
Santos: I think the atrium space would be extremely beautiful.
Watson: I may be the only dissenting voice, but I am uneasy about the atrium design. I find it scaleless and unengaging.



SECTION AA

100'/30m



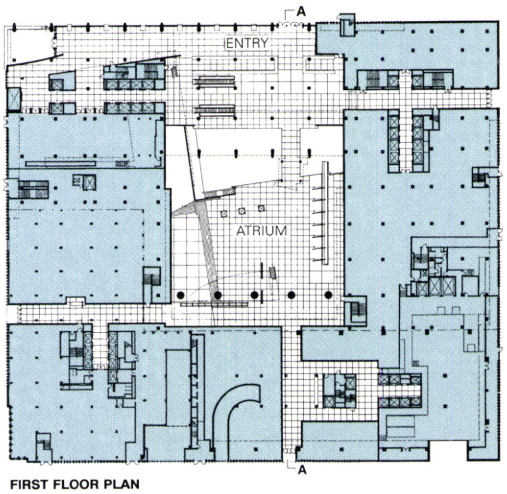
MODEL SHOWING ENTRY FACE, WITH PROJECTING STAIR, POLE, AND CANOPY

Johnson: They have taken a very simple building and added richness to it. I agree with the problem of the blurred distinction between what's old and what's new, although that can easily be developed as the scheme is refined.

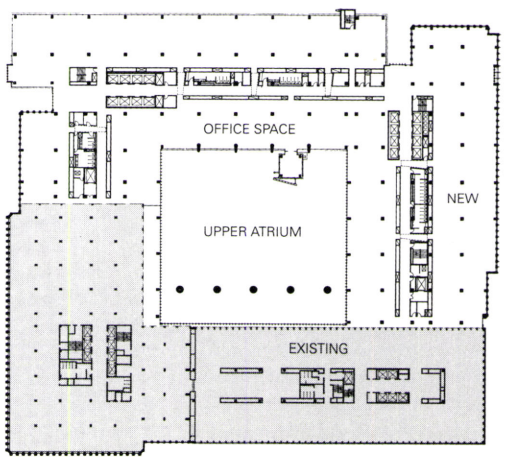
Koolhaas: But I think blurring is its point. The blurring is intentional, and they end up with a hybrid.

Santos: The intention to blur the distinction between old and new is quite clear, and within that framework, they have proceeded to do that well.

Johnson: There already is a collage of two different buildings on the site, so their strategy is appropriate.



FIRST FLOOR PLAN



TYPICAL UPPER FLOOR PLAN

N

100'/30m

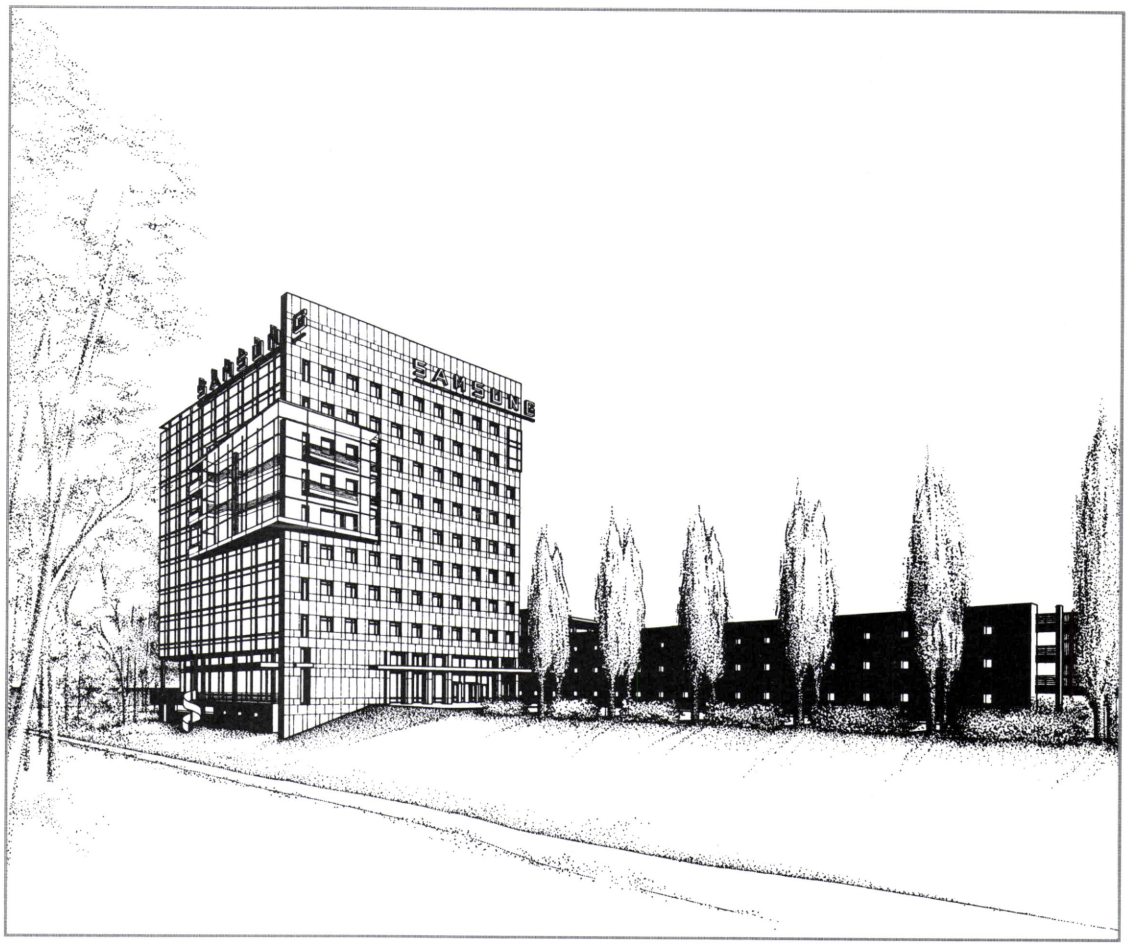
Samsung America Office Building

The Hillier Group

Project: Samsung America Office Building, Ridgefield Park, New Jersey
Site: In an office park along the New Jersey Turnpike, about 10 miles south of the George Washington Bridge to Manhattan, on landfill over wetlands, with a lake to the east and public park land to the north.
Program: Mainly open office space, 90,000 square feet for corporate offices and 50,000 square feet as expansion space to be rented initially to tenants.
Solution: The design is an effort to resolve conflicts between the clients' two needs: modest, efficient work space and a strong visual presence in this vast landscape of highways, marshland, and speculative office buildings. The architects consciously celebrated "the tension between constraints of logic and freedom of expression."

The building houses office space and parking in two rectilinear volumes, almost touching at their corners ("uncomfortably close, so as to celebrate the ensuing tension") and defining a ramped entry plaza. Granite walls forming two back-to-back L's provide an ordering armature for both site and building, their flat surfaces and punched openings representing the logic of the program. A second set of rational enclosure systems – curtain walls for the offices and steel grille for the garage – joins the granite walls to articulate the two major volumes. Against these logical elements, the architects have played angular special elements, such as the entrance canopy, the signage, and the three-story-high projection augmenting the fifth-floor product display gallery.

Since this project was submitted to the P/A jury, the architects have been asked to prepare alternatives with fewer projections and simpler signage, retaining the essential characteristics of the scheme. It is possible that, in the light of P/A Awards recognition, the elements in question will be reinstated.

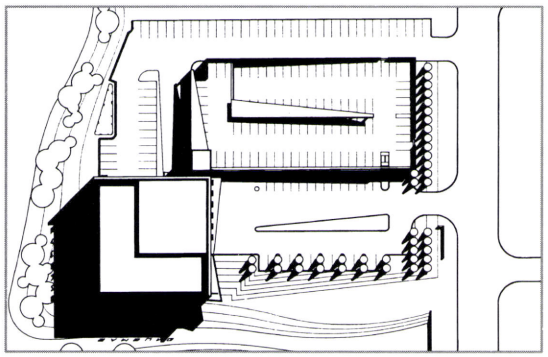


VIEW FROM NORTHWEST

Architects: *The Hillier Group, Princeton, New Jersey (Steven F. DeRochi, principal in charge; Terry D. Steelman, project architect/designer; Doug C. Jones, project manager; Sanda D. Iliescu, Ernest Hunt, design team; Mary Patterson, Philippe Turolla, Zlati Dinev, William Kline, Lui Yuen, project assistants).*
Associated architects: *Nam Kim Park.*
Modelmaker: *Terry D. Steelman.*
Model photo: *Taylor Photographics.*

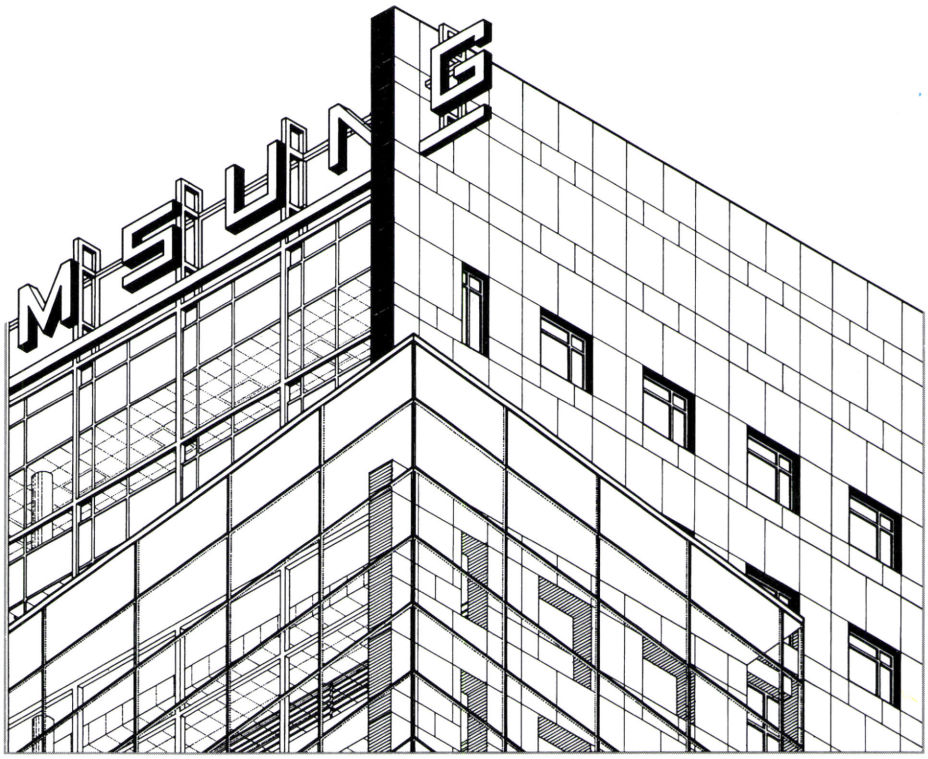
Jury Comments

Johnson: I think this scheme is taking a very simple office box and using the language of the curtain wall to tie it to the site and make it specific. The two [granite] walls anchor the building to the site, the glass faces out toward the views.
Santos: Ralph, I suppose what's interesting is that it's a typical problem, isn't it? The office building with its parking garage. . . how do you make it acceptable?
Johnson: [There are] just two simple volumes. The way the scheme is treated is not totally arbitrary; it has some relationship to the views and the orientation.
Kuhne: I only hope the plaza surface rates as much respect as the façades seem to command.
Santos: It's quite nicely done, but there is nothing original about it.
Koolhaas: I would give it a citation.

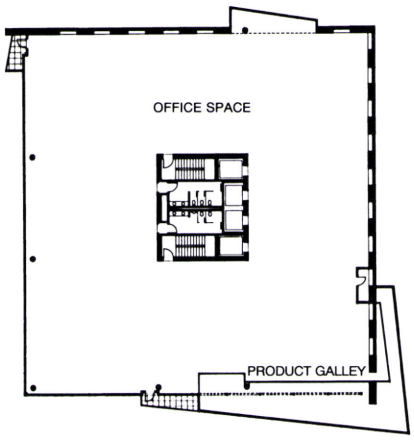


SITE PLAN

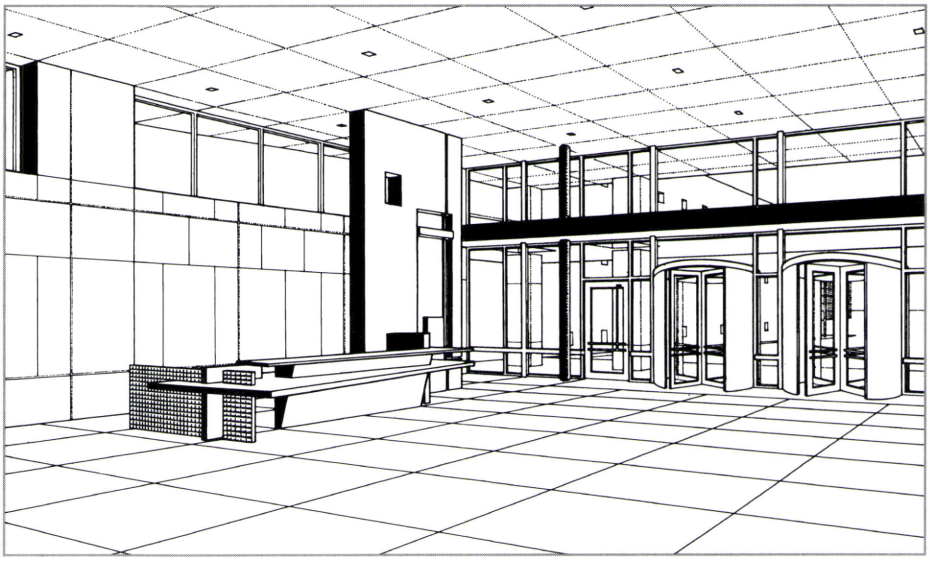
N 100'/30m



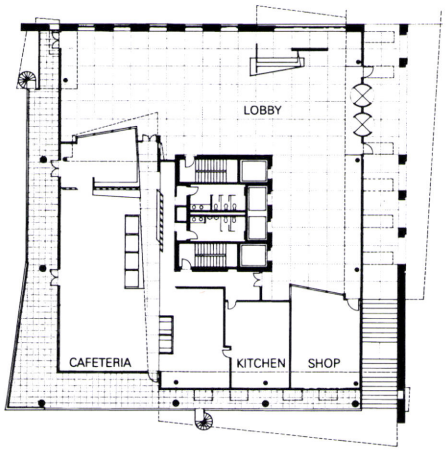
EXTERIOR DETAIL



OFFICE FLOOR PLAN



LOBBY



LOBBY FLOOR PLAN

N 40'/12m

MODEL FROM SOUTH

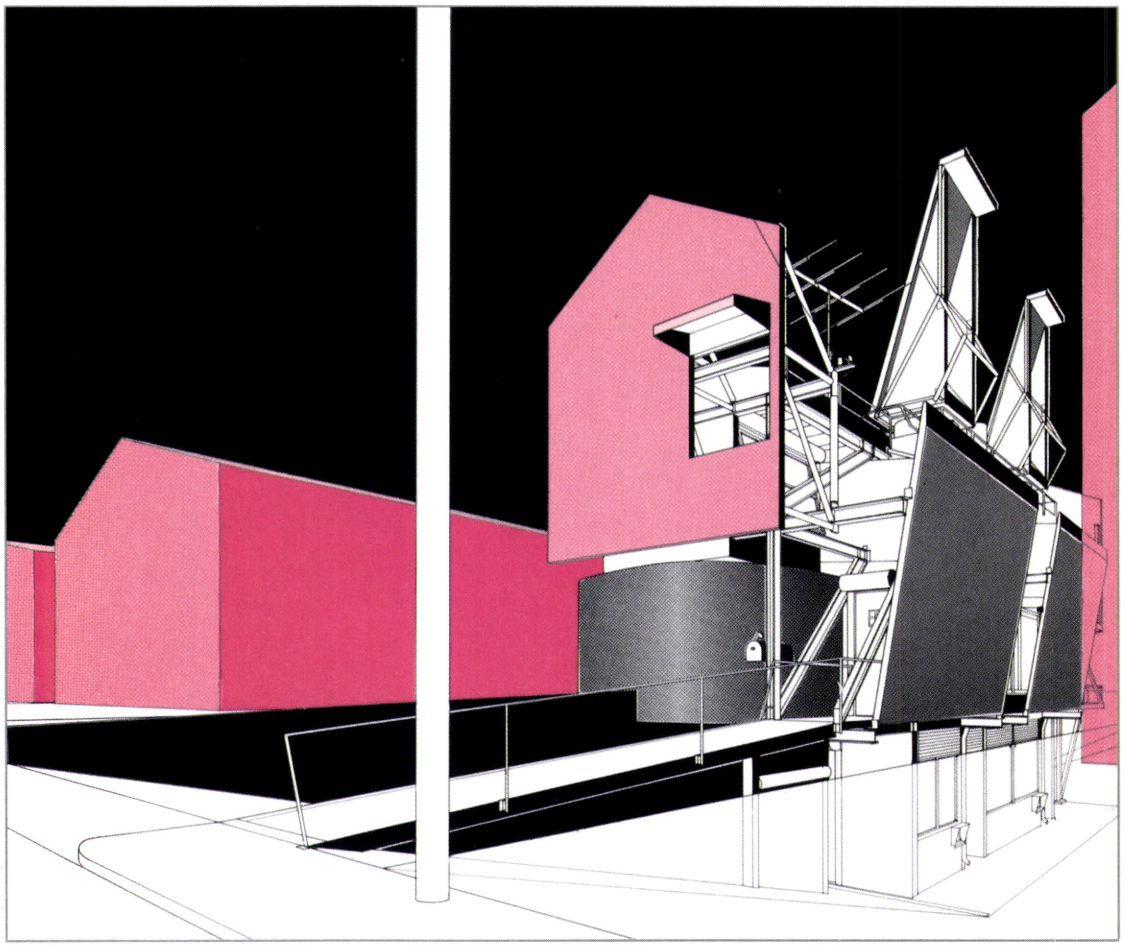
Architectural Design Citation

Tract House

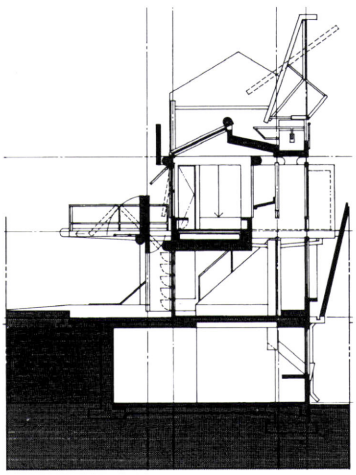
Holt Hinshaw Pfau Jones

Project: House for Natalie Jones, Manhattan Beach, California.
Site: A typical suburban tract, 40′ x 120′, owned by one of the architect's parents and located in an oceanfront community in which many large and excessively appointed houses have recently been built on the small lots.
Program: To design a speculative house for a young family that would offer a new prototype for suburban living. The goal of the project is to "demonstrate: 1) that maximum value does not equal maximum volume, 2) that dwelling can be an active pursuit rather than a passive condition."
Solution: The house is placed along one edge of the lot, facing south to a sideyard garden and thus maximizing the private outdoor space and solar access. Parking and laundry facilities are underneath the house, accessible via stairs and a sloped driveway. The first floor contains a living space flanked by wing-shaped rooms that enclose a kitchen/dining area and a den. Two bedroom/bath units, each with its own deck and stair, share the second floor with a rear deck that has a hot tub. Divided by a series of lateral stairs, the house can be expanded in modular units into the backyard. Gabled walls, hung off of the steel structure at the front and back of the house, make reference to the gabled façades of the adjacent buildings. Also hung off of the house's steel frame are rooftop solar collectors able to track the sun and north-facing privacy screen.

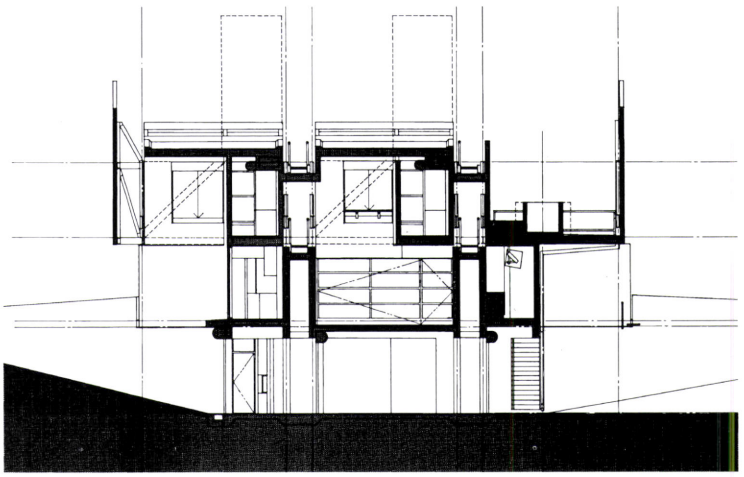
Architects: *Holt Hinshaw Pfau Jones, San Francisco (Tim Contreras, Douglas Gauthier, Marc Hinshaw, Paul Holt, Wes Jones, Peter Pfau, current team; Jeff Bacon, Jane Chun, Neil Denari, Jim Park, Jean Young, historical team).*
Client: *Natalie Jones, Manhattan Beach, California.*



PERSPECTIVE SHOWING FACADE, PRIVACY SCREENS, AND SOLAR COLLECTORS

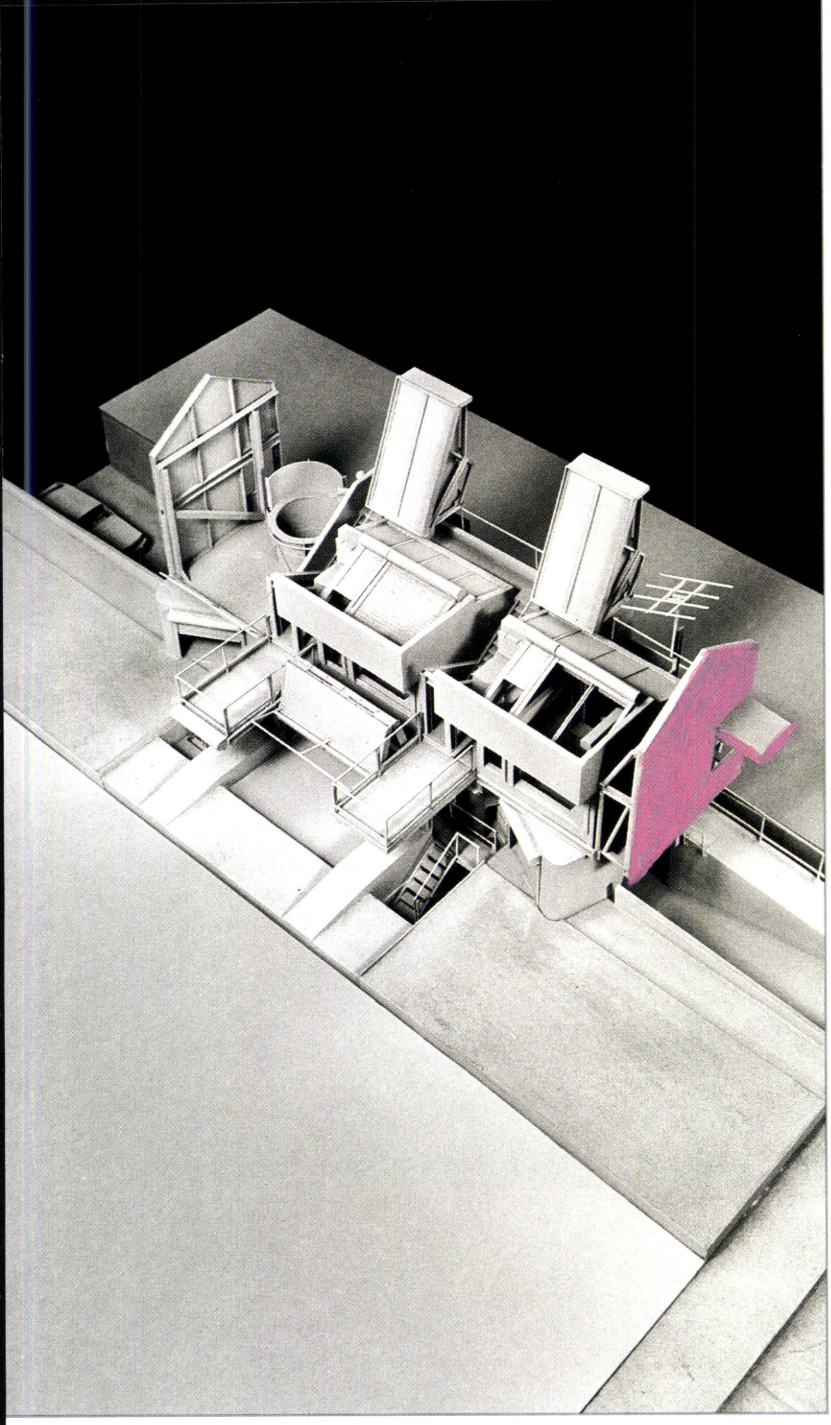


SECTION AA



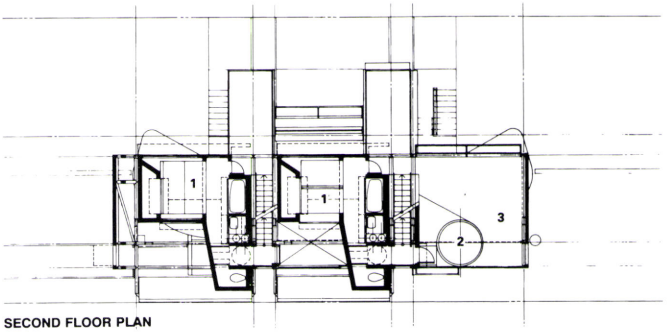
SECTION BB

10′/3m

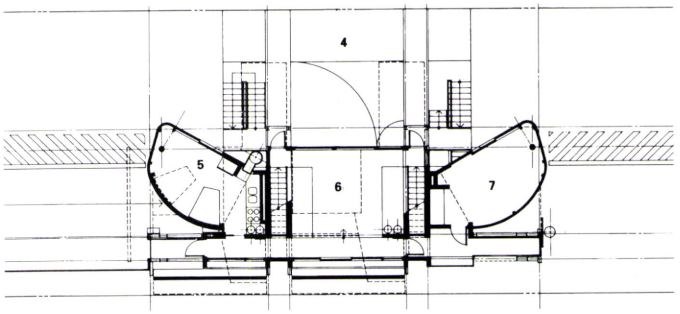


MODEL SHOWING GARDEN ELEVATION

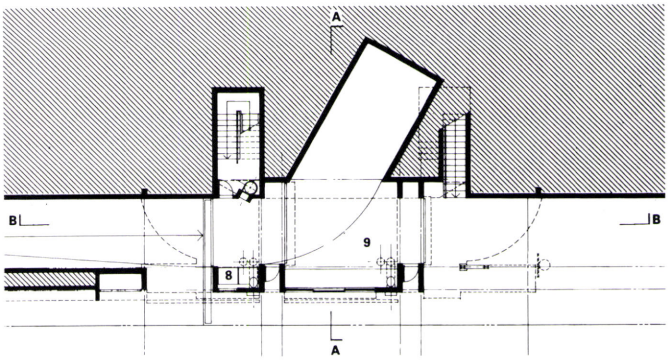
1 BEDROOM
2 HOT TUB
3 DECK
4 GARDEN
5 DINING/KITCHEN
6 LIVING
7 DEN
8 LAUNDRY
9 GARAGE



SECOND FLOOR PLAN

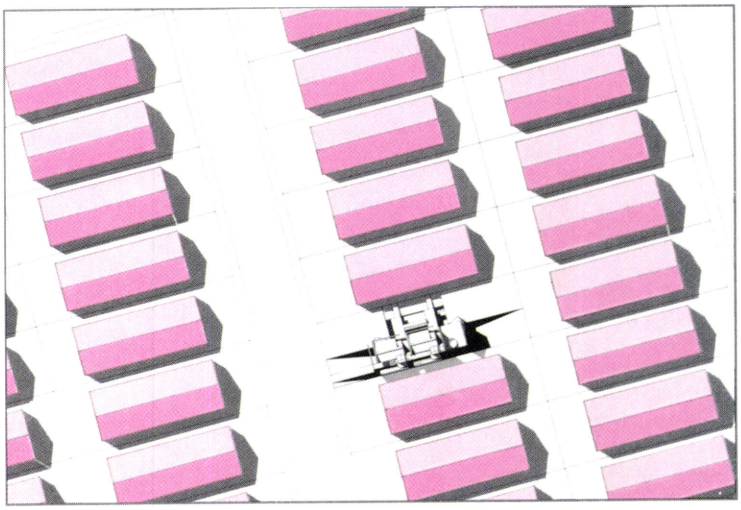


FIRST FLOOR PLAN



LOWER FLOOR PLAN

N 20'/6m



SITE PLAN IN TYPICAL TRACT DEVELOPMENT

N 100'/30m

Jury Comments

Koolhaas: You have to be impressed by the intensity of the will behind this.

Santos: I admire it because it is an exploration into the idea of the tract house, trying to transform it. I think this is a brave scheme, although somewhat overwrought.

Kuhne: Do you feel that the reference to the tract house is just ingratiating? This is an incredibly complex scheme, and very expensive.

Santos: No, I think it is really dealing with the issues of this building type. Also, this sits on an extremely expensive piece of land.

Johnson: It is extremely beautiful, but I too have reservations about it as a prototype. It is not for a lower middle class family.

Santos: I think it is repeatable with some modifications. Look, there is an idea here that is reasonably original and that makes sense in terms of urban scale.

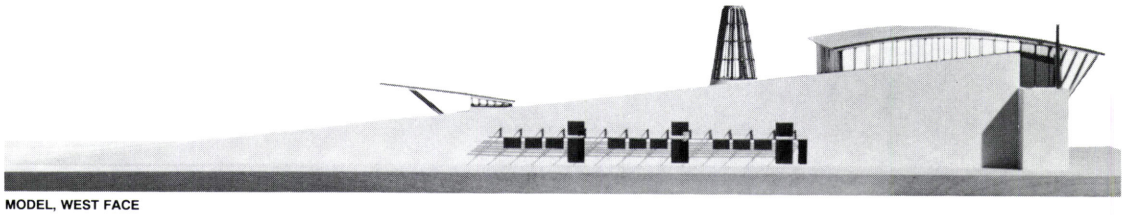
Macris: In San Francisco, you could not get this thing built, not because of the architecture, but because it involves the demolition of a single-family house. We cannot replace that house at the same affordable level. It is really a social question about the upscaling of a neighborhood that this project raises.

Architectural Design Citation

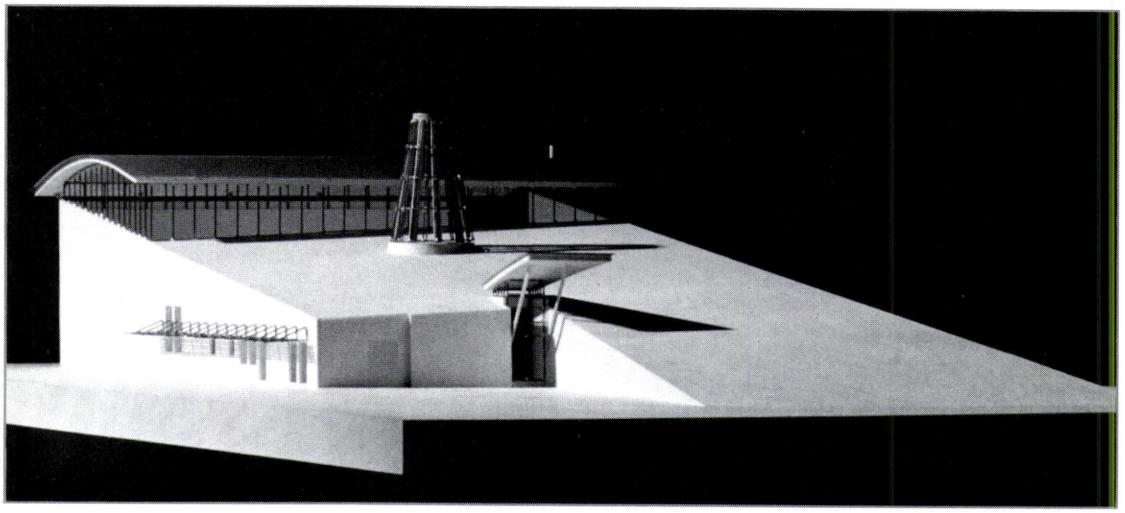
Stone Band School

Peter Cardew Architects

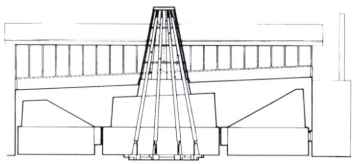
Project: Stone Band School, Stone Indian Reserve No. 1, British Columbia, Canada.
Site: A remote region of British Columbia inhabited by the Chilcotin people.
Program: 14,400-square-foot school for 75 children from kindergarten to 9th grade.
Solution: The design was inspired by the "kikwilli," a prehistoric circular pit house where Chilcotin children spent winters listening to the elders' tribal tales. Likewise, the school is set behind an earth berm, with a lantern that marks the library and resource center, where parents can meet and familiarize their children with the Chilcotin culture. This skylighted core, like the classrooms and offices, will appear to be carved from the enclosure; peeled fir poles and rough concrete walls will evoke the tribe's organic building tradition. In contrast, the gymnasium, with its corrugated metal roof, will recall the only modern structures characteristic of this area – the barns built by ranchers who introduced a culture that the Chilcotin have gradually adapted over the past century.



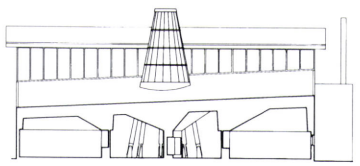
MODEL, WEST FACE



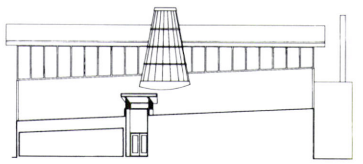
MODEL, NORTHEAST FACE



SECTION A-A



SECTION B-B



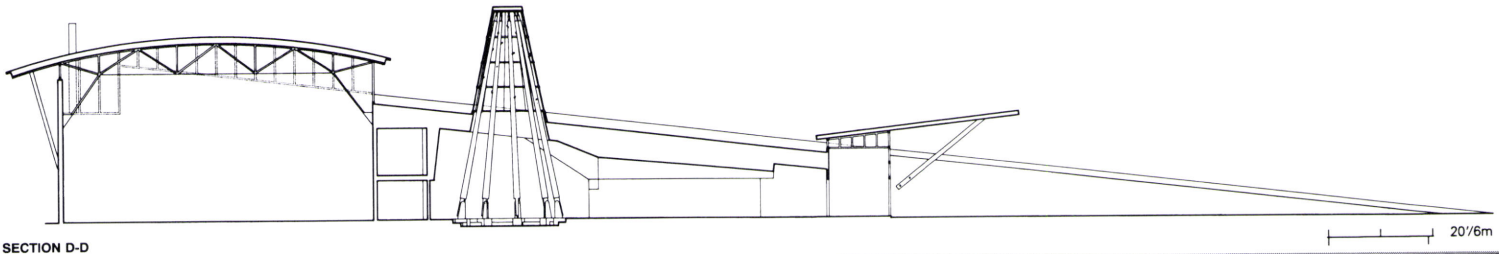
SECTION C-C

40'/12m

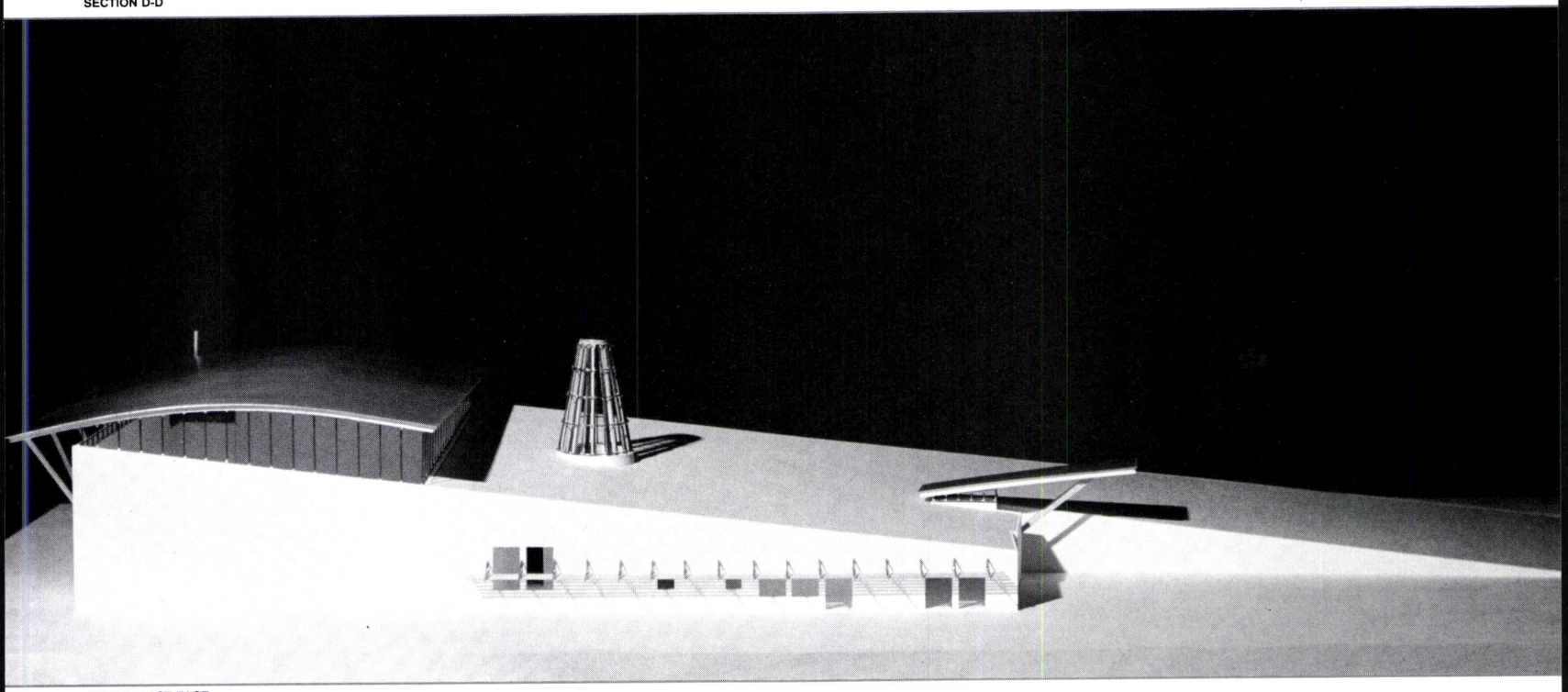
Architects: *Peter Cardew Architects, Vancouver (Peter Cardew, principal; Russell Acton, project manager).*
Client: *Stone Band Council, Stone Indian Reserve No. 1; Public Works Canada (Marie-Odile Marceau, project manager).*
Consultants: *Fast & Epp Partners, structural; D.W. Thomson Consultants, mechanical; R.A. Duff & Associates, electrical; Christopher Phillips & Associates, landscaping; Douglas Hudson, Ph.D., anthropologist.*
Model photographer: *Howard Fry.*

Jury Comments

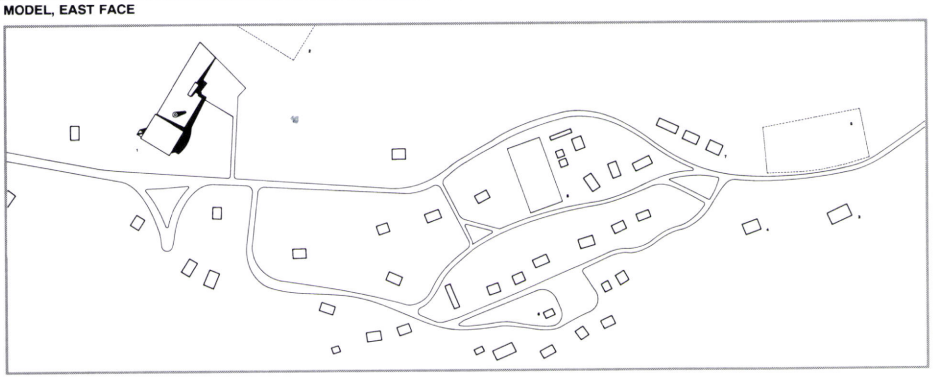
Mockbee: It has all the right moves, and it's real slick.
Santos: Actually, it's beautifully composed and it's a very modest building sitting in the landscape.
Johnson: But the classrooms are treated in a very secondary way to the scheme, and they're the most important element of the building.
Santos: I think this treatment is sufficient for the project.
Koolhaas: I'm at least as seduced by the village as by the school. Maybe in a village like this one would need a sophisticated or refined architectural statement.
Santos: I think the architects are trying to merge building and landscape. The building really matches the scale of the place.
Johnson: The interesting concept is the relationship to the Indian structures.
Mockbee: I think it has a nice core of space. And you know, its compositional strength is also its weakness. But I, like Rem, am kind of seduced by it.
Santos: Although we are seeing many of the elements we've seen for the last two days, in this case they are reasonably composed, quite elegant, and really calm.
Johnson: I'm impressed with the way they've made an effort in a very small building to create a ceremonial space, something lacking in many projects we've seen.



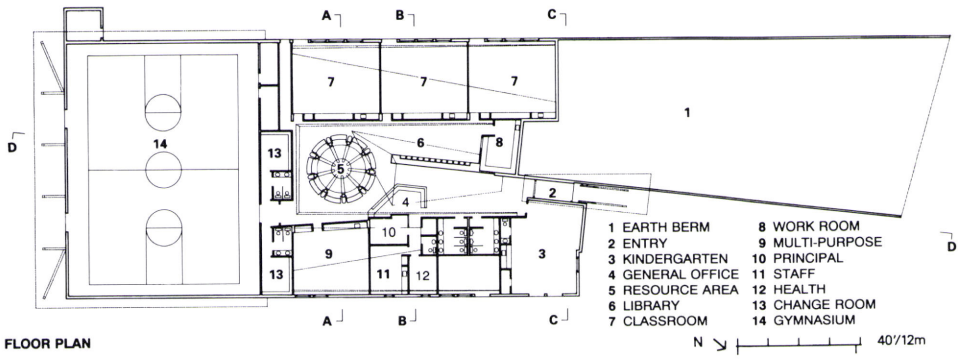
SECTION D-D



MODEL, EAST FACE

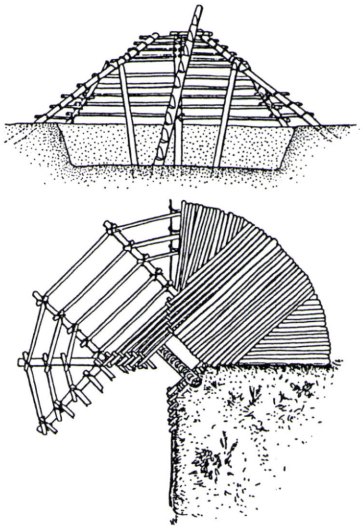


SITE PLAN



1 EARTH BERM
2 ENTRY
3 KINDERGARTEN
4 GENERAL OFFICE
5 RESOURCE AREA
6 LIBRARY
7 CLASSROOM
8 WORK ROOM
9 MULTI-PURPOSE
10 PRINCIPAL
11 STAFF
12 HEALTH
13 CHANGE ROOM
14 GYMNASIUM

FLOOR PLAN



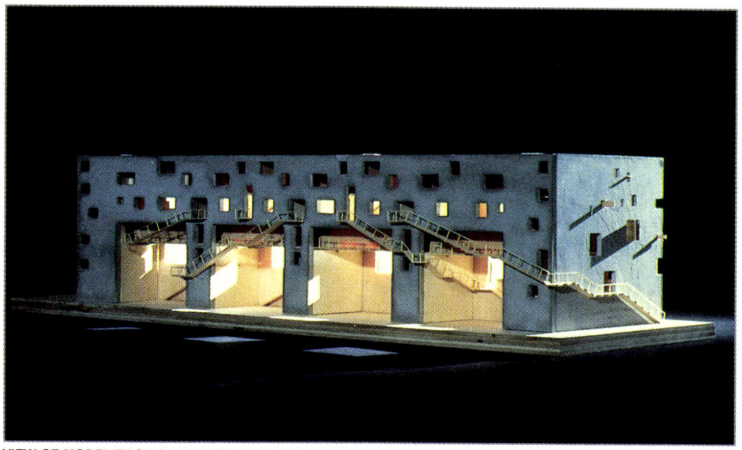
THE "KIKWILLI" OR PIT HOUSE ONCE USED BY THE CHILCOTIN TRIBE

Void Space/Hinged Space Housing

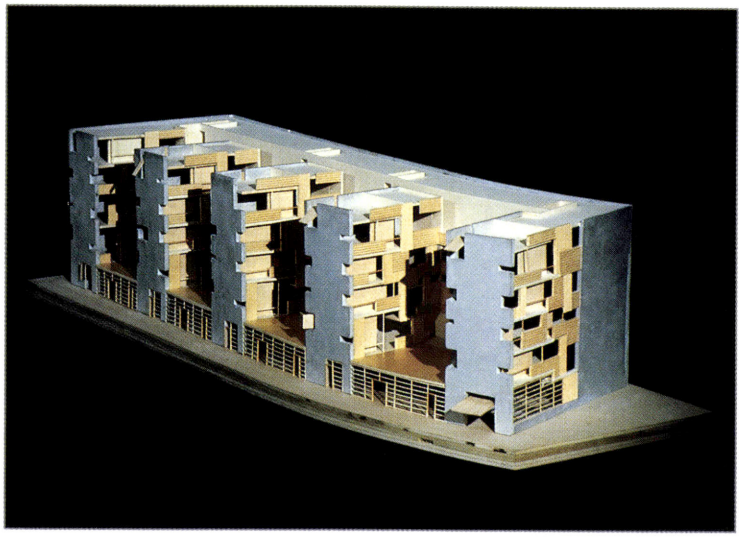
Steven Holl Architects

Project: Void Space/Hinged Space Housing, Fukuoka, Japan.
Site: Part of a mixed-use block in the Kashii district of Fukuoka.
Program: One of seven housing projects on the site (P/A, Oct. 1989, p. 39), with 28 units, divided into 18 variants of five types; ground floor commercial space.
Solution: The housing units are arranged around four south-facing courts, which, flooded with water, are meditative spaces held apart from day-to-day activity. Correspondent to these are four sheltered courts to the north, which are set aside as paved play areas for children. Each pair is joined by a flight of stairs and a large opening which admits sunlight to the north court. Access to the housing units is provided by three public walkways, each of a different character: an elevated path overlooking the water courts; another at water's edge; a third strung above the paved courts, facing the interior of the city block. The apartments interlock in plan and section. Their interiors revolve around the concept of "hinged space," whereby the plan of each unit can be reconfigured using pivoting doors, panels and cabinets. Diurnal hinging allows an expansion of the living area during the day, reclaimed for bedrooms at night. Episodic hinging allows rooms to be subtracted or added to accommodate changing needs.

Architects: *Steven Holl Architects, New York (Steven Holl, principal; Hideaki Ariizumi, project architect; Peter Lynch, Pier Luigi Copat, Stephen Cassell, Thomas Jenkinson, Ben Frombgen, Bryan Bell, Adam Yarinsky, Anne Marx, assistants).*
Client: *Fukuoka Jisho Co. Ltd. (Kenichi Toh, director), Fukuoka, Japan.*
Consultants: *Shimizu Corporation, construction.*
Modelmaker: *Pier Luigi Copat, Ben Frombgen.*



VIEW OF MODEL FACING INTERIOR OF BLOCK



VIEW OF MODEL FACING STREET

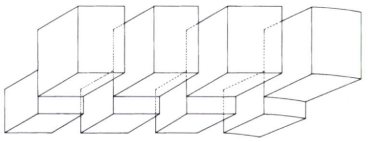
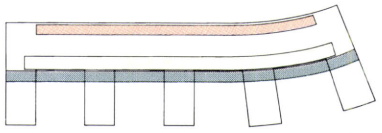
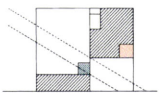


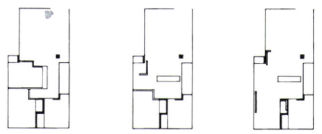
DIAGRAM OF PAIRED COURT VOIDS



SCHEMATIC PLAN OF PASSAGES



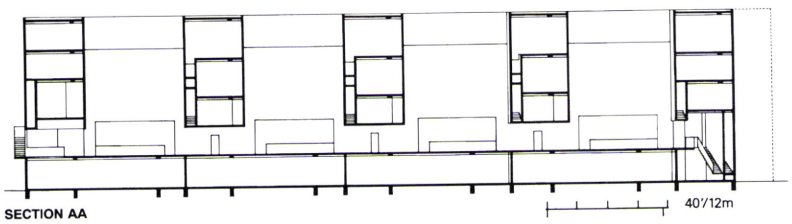
SCHEMATIC SECTION OF PASSAGES AND COURTS



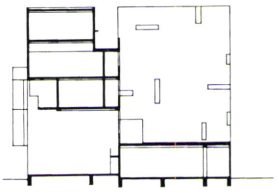
HINGED SPACE TRANSFORMATIONS

Jury Comments

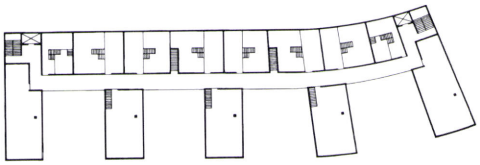
Koolhaas: This project's planning is pretty good-looking.
Johnson: It has a lot of thought in the interior, which we don't see in a lot of the other housing schemes.
Santos: The trouble is it tells you a lot about the basic unit; I'm not sure I'm reading enough about what it would actually be like to be in this place. . . I mean, to me it's truly perverse that the walls with the greatest exposure to [other units] would [be open]. Everybody's looking [at each other]. It's got some constraints that it set itself, which are unnecessary. The conditions in these courtyards really aren't all that pleasant, and if this is indeed water, you can't use them.
Kuhne: I don't feel that it does anything that is significantly innovative in terms of design whatsoever. I think that the spaces that are built between the wings of the comb are incredibly tight, and would be dreadful to look out on. I think the articulation of the façade is completely underdeveloped, and the plans may have some neat little trick inside of them in terms of the displacement of the wall; they function as a piece of furniture, but I don't think by any stretch of the imagination it fits or merits the consideration that it's getting in this awards program. I think those blank walls that are addressing the street, which I recall is slightly curved, are just going to merge together and not really present a good street wall.
Johnson: I think it's being given an award for the treatment of the spatial quality of the units, the manipulation of the section. . . the flexibility. . .
Koolhaas: And also, it must be said that the view from this [south] wall is not particularly great. [*Koolhaas knows the site, as designer of a neighboring project.*] You have invention as one of the criteria for judgment.



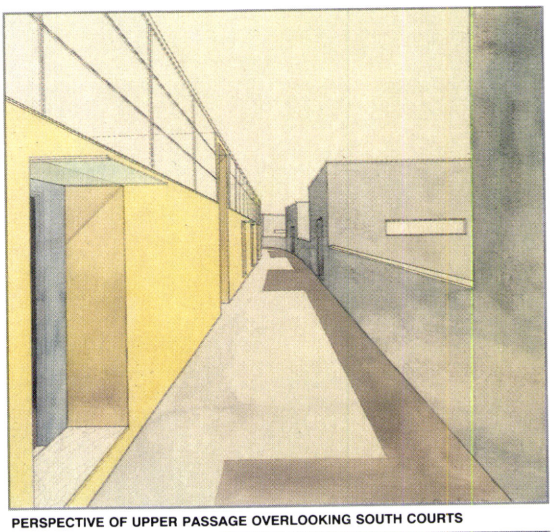
SECTION AA



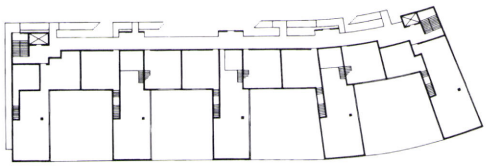
SECTION BB



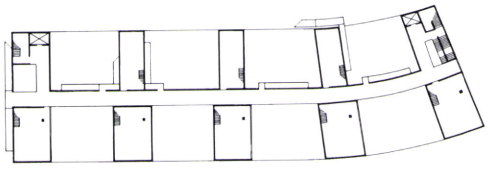
FIFTH FLOOR PLAN



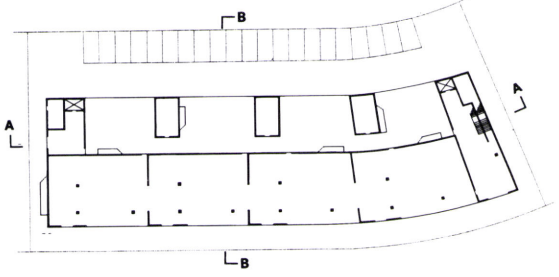
PERSPECTIVE OF UPPER PASSAGE OVERLOOKING SOUTH COURTS



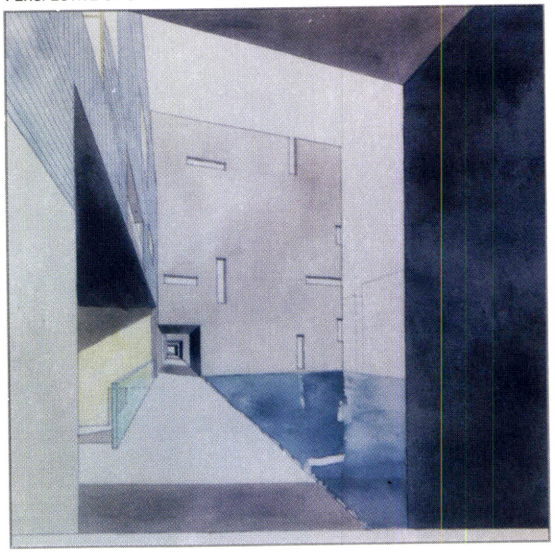
THIRD FLOOR PLAN



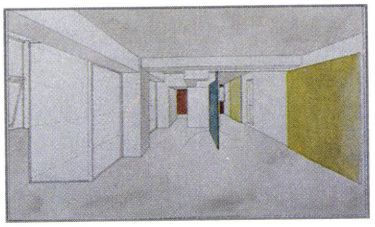
SECOND FLOOR PLAN

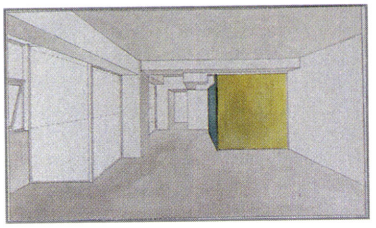


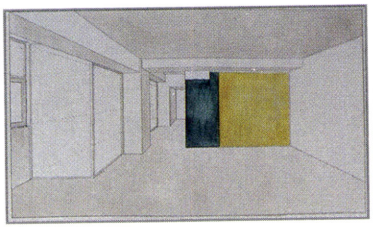
GROUND FLOOR PLAN



PERSPECTIVE OF LOWER PASSAGE ADJACENT TO SOUTH COURTS



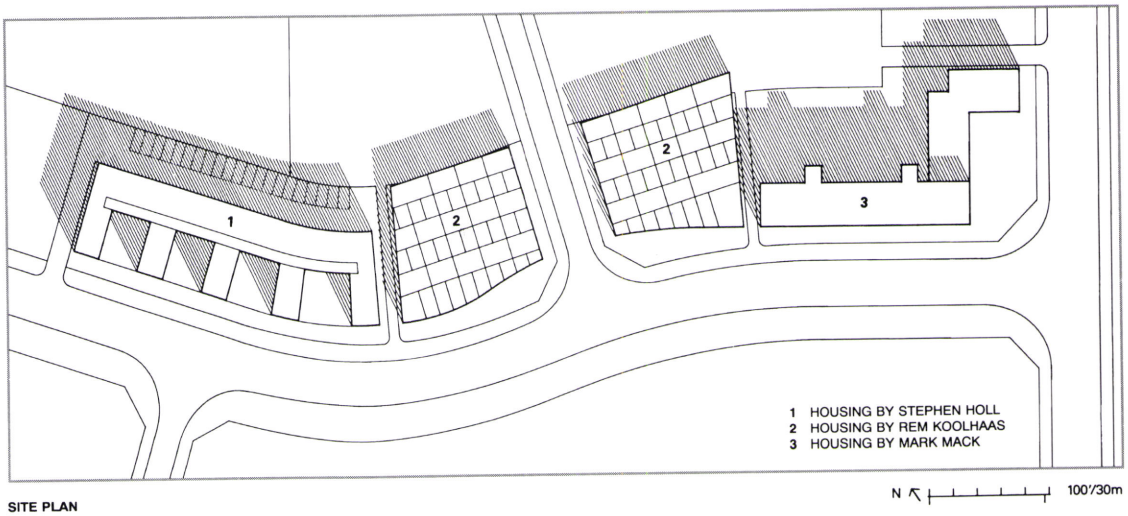




HINGED SPACE TRANSFORMATIONS

At the same time, we have a feeling bordering on nausea for all the rip-offs and all the consumption. I think there is a connection between the search for and the insistence on invention, and the penalty we are paying in the incredible number of rip-offs and caricatures. . . I think that there may be some claim for stability as a relatively sane tactic at the moment. So maybe this falls under that category.

Santos: Particularly in housing, given the array of things we're seeing, I think it's reasonable to be looking for new typologies. But it does stand out as one of the better projects. I'll grant you that.



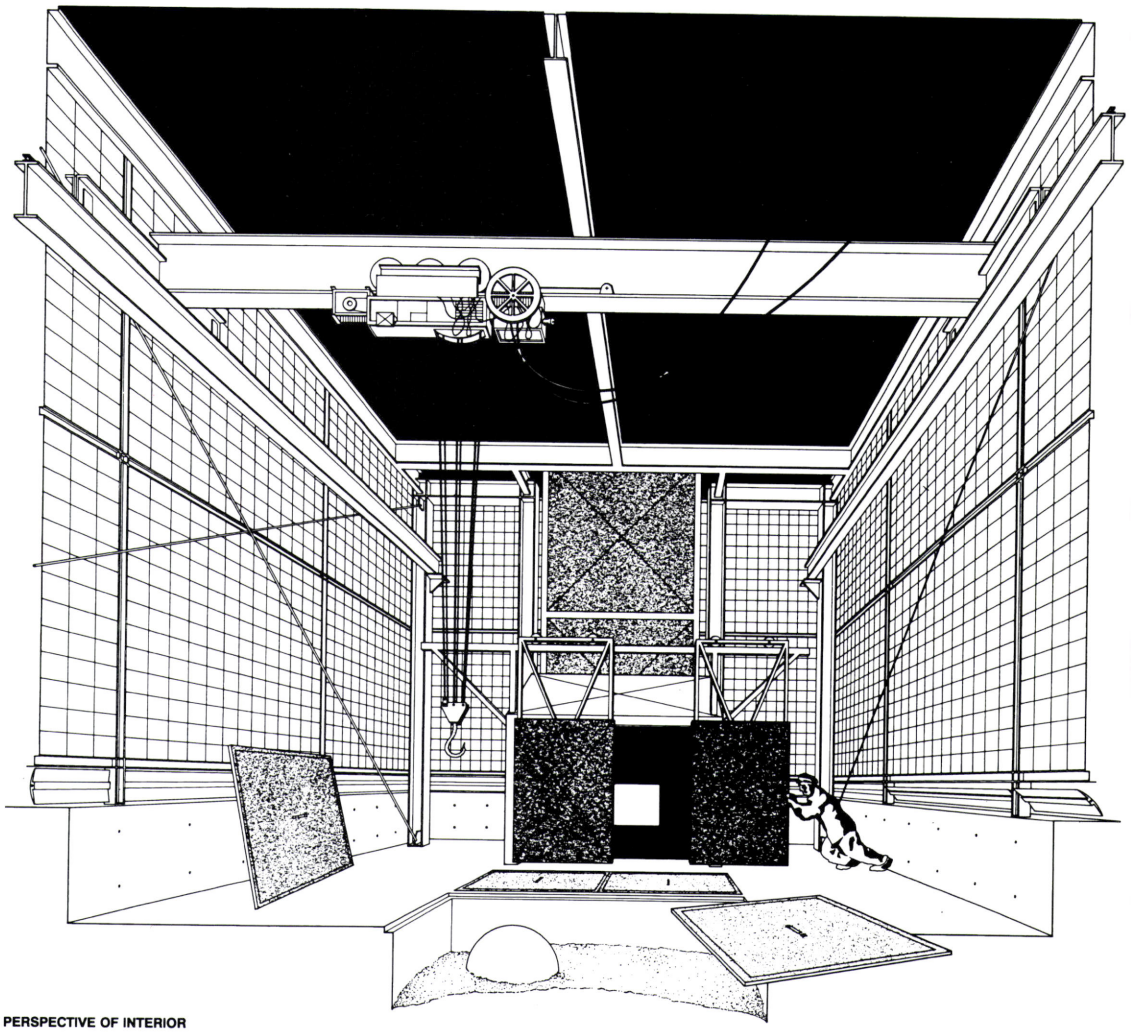
SITE PLAN

Sculpture Studio

Jim Jennings Arkhitekture

Project: Barclay Simpson Sculpture Studio, California College of Arts & Crafts, Oakland.
Site: Northeast corner of the CCAC campus in an urban residential area.
Program: A one-story, 2400-sq-ft addition to an existing metal foundry and glass-blowing workshop, to provide for the casting and construction of large scale sculpture and glass works.
Solution: Based on a factory type, the building is a simple block, with walls of steel and clear glass block resting on a cast-in-place concrete base. The 22-foot-high space is ventilated by geared, cast aluminum air flaps surrounding the perimeter at the base of the walls. The workspace is traversed by a rolling gantry crane, whose tracks extend on one side beyond the building envelope. This end of the foundry opens completely to allow movement of material and large pieces in and out of the studio area. A recessed pit in the floor near the north end of the workroom is filled with sand for casting large pieces of glass. Furnaces, air intakes and a steel tube flue are located adjacent to the pit.

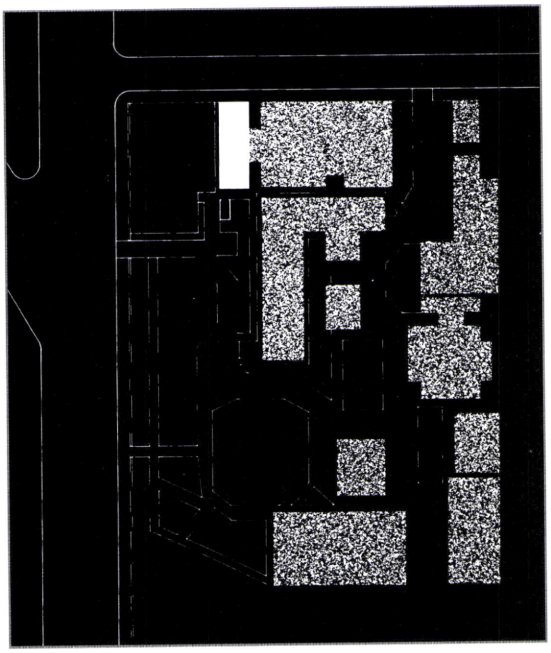
Architects: *Jim Jennings Arkhitekture, San Francisco (Jim Jennings, principal; Charles Stott, John Holmes, project architects; Anthony Poon, Cheri Fraser, Tim Perks, Jay Kammen, Les Taylor, Alfonso Fabrega, Christopher Manwaring, project team).*
Client: *California College of Arts & Crafts, Oakland.*
Consultants: *A.J. Miller & Associates, engineers.*
Modelmaker: *Jim Jennings Arkhitekture*
Model photographer: *Roger Lee*
Renderers: *Cheri Fraser, Anthony Poon.*



PERSPECTIVE OF INTERIOR

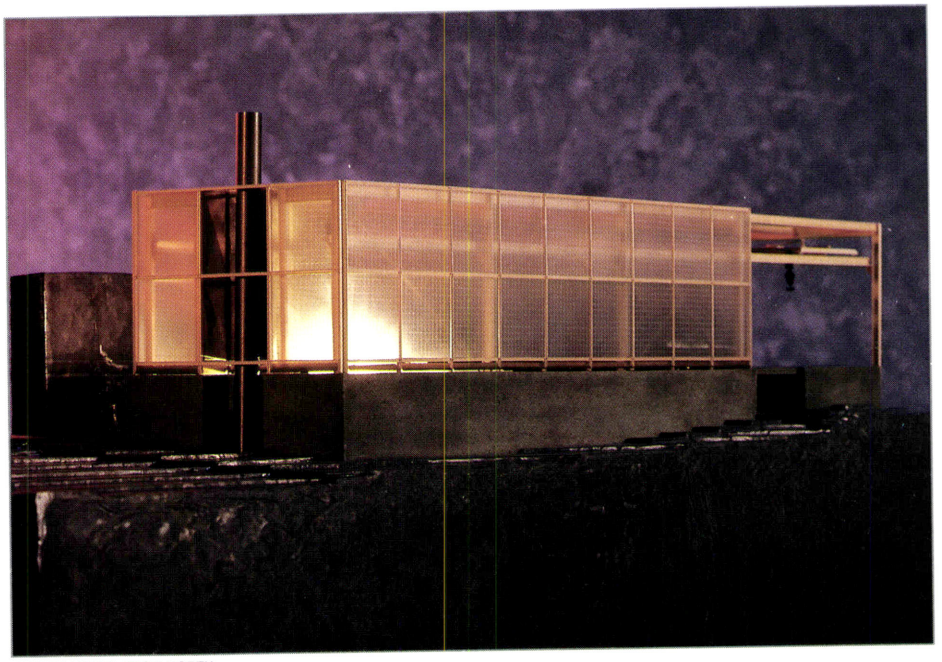
Jury Comments

Mockbee: Well, there's obviously a simplicity to the project, and there are no metaphors in this thing, which leads to an abstraction that I think will extend the life of this building over a long period of time. Now, this building will probably take all change and evolve over time the way all good buildings should, and so I admire that.
Johnson: It really is kind of a continuation of the Miesian tradition of Craig Ellwood and Koenig that we were talking about, one of the classic periods of Modernism in Southern California architecture.
Santos: The fact is that what the building is made of is what it's all about, the idea of the glass and the luminosity, and that's all to do with the activity on the inside. . . At certain times it will glow with the life in it.
Koolhaas: But it's also a pretty aggressive building, because the text says, "The modern directions of today's architectural circles exhibit fetishistic approaches; objectification and indulgence have at times led only to expressing the architectural object, not the space or the habitation within the object. The price paid is the loss of primary experiential considerations: air, light, and space." So it's a polemical little thing, and I think it could work. . . It's very carefully done, and it probably would be beautiful if it were built, and it's an interesting problem.
Santos: I think my only problem is that it's such a straight shoot.

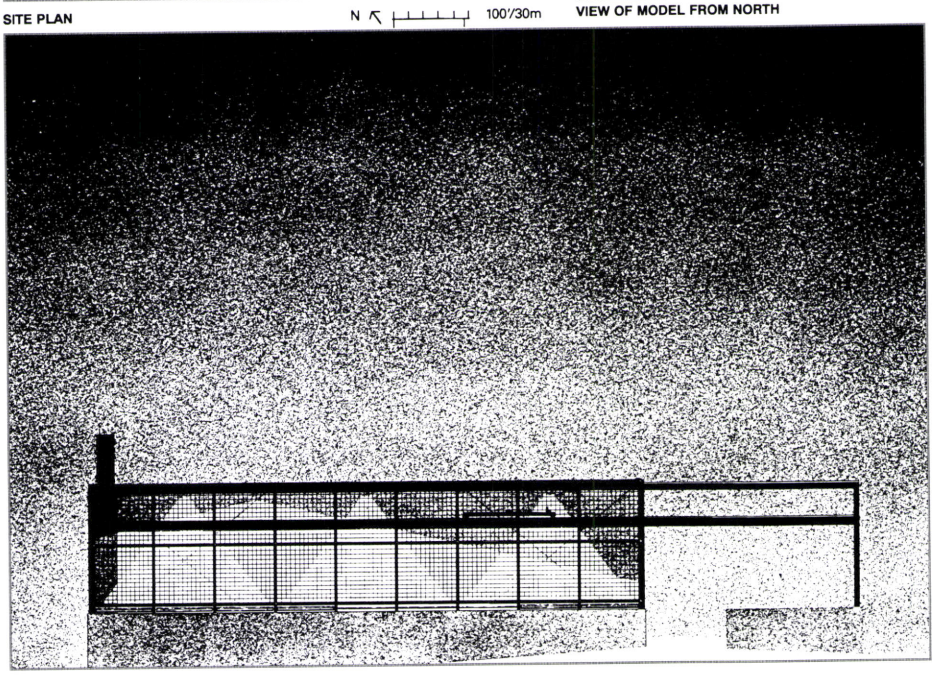


SITE PLAN

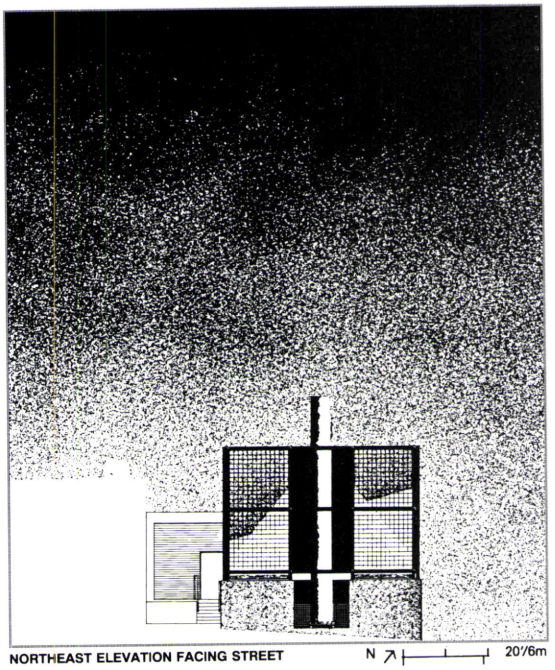
N ↖ 100'/30m



VIEW OF MODEL FROM NORTH

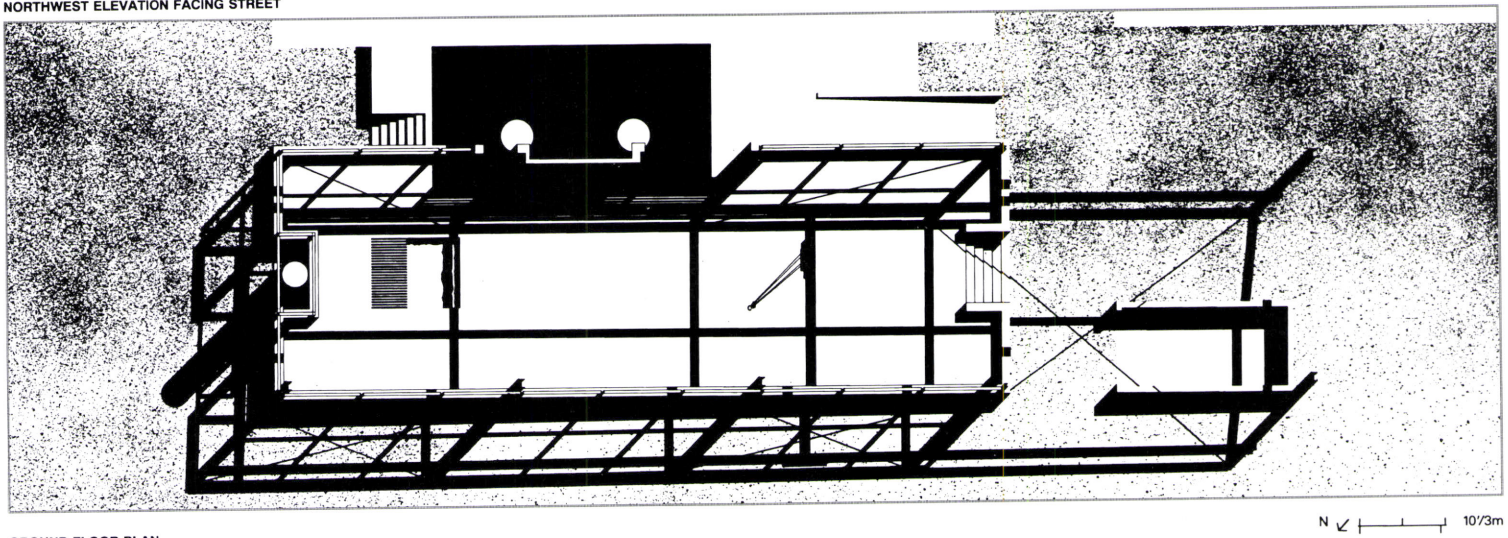


NORTHWEST ELEVATION FACING STREET



NORTHEAST ELEVATION FACING STREET

N ↗ 20'/6m



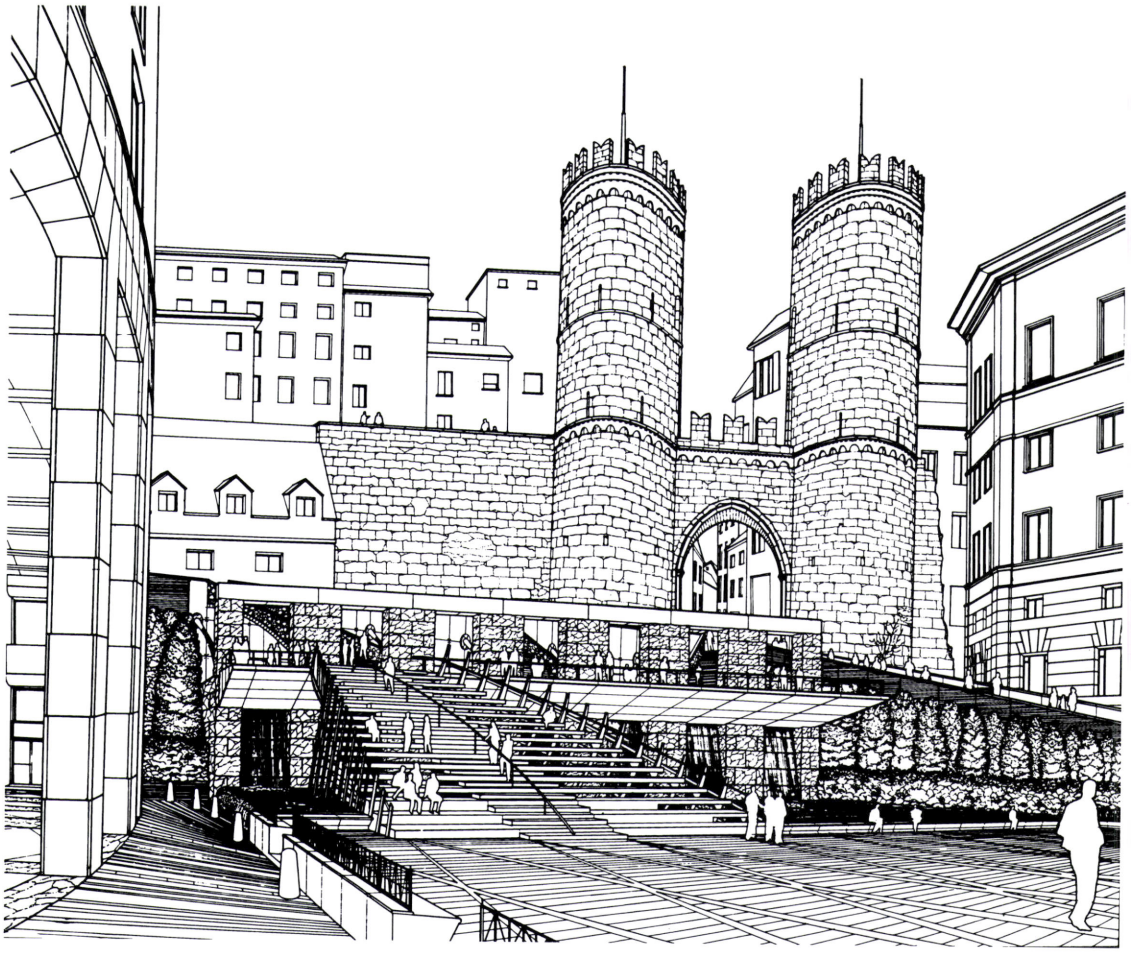
N ↙ 10'/3m

GROUND FLOOR PLAN

Piazza Dante

Machado & Silvetti Associates

Project: Piazza Dante, Genoa, Italy.
Site: A cul-de-sac piazza located in the heart of Genoa's business district at the juncture between its medieval and modern cities; located 10 meters below the medieval city, the piazza is now used as a parking lot and taxi stand.
Program: A two-fold reconstruction of Piazza Dante – as dictated by a city-sponsored international design competition (P/A, May 1990, p. 29) – to create both a restful oasis amidst the buzz of the city and to commemorate Christopher Columbus (a native of the city whose house sits to one side of the piazza) on the 500th anniversary of the discovery of America.
Solution: Transformation of the historically and strategically significant Piazza Dante through the removal of existing vehicle-related facilities and construction of a fountain and stairways connecting the old and new cities. The cul-de-sac piazza, the result of an unresolved turn-of-the-century urban intervention, is surrounded by haphazardly gathered landmarks: Columbus's house (legend has it), the Martini Tower (the city's tallest), the cloister of the convent of Sant'Andrea, the Vico dritto di Ponticello (a pedestrian ramp), and the Porta Soprana (a major towered gateway to the medieval city). To breathe life into this dead end, the fountain is employed to act on many levels: as an object of enticement, a congenial and accessible link between historic and modern centers, and as a sound barrier, replacing honking horns with running water. The main stairway, which doubles as informal seating, is canted, like a grounded ship; it opens onto an intermediate level of the fountain where three buttressed stairs lead up to the historic center. Palm trees make a symbolic wall between the street and piazza; new steps engage Columbus's house with the piazza.



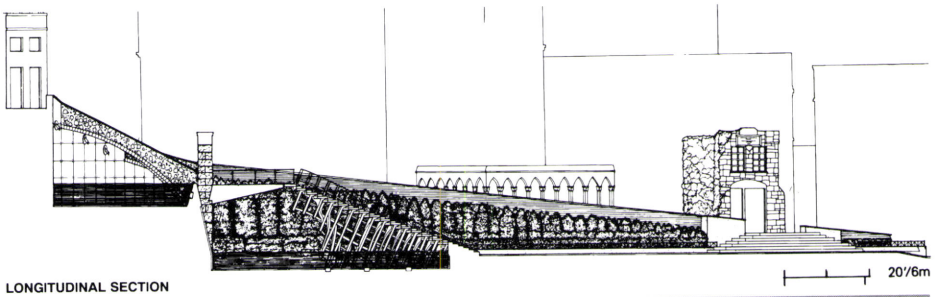
PERSPECTIVE LOOKING WEST

Architects: *Machado & Silvetti Associates, Boston, with Fabio Nonis, Architect, Milan (Jorge Silvetti, Rodolfo Machado, partners and designers; Carlos Aparicio, Daniel Becker, project coordinators; Douglas Dolezal, draftsman; Darrel Fields, computer drawings).*
Client: *The City of Genoa, Italy.*
Consultants: *Roberto Pietroforte, cost estimator.*

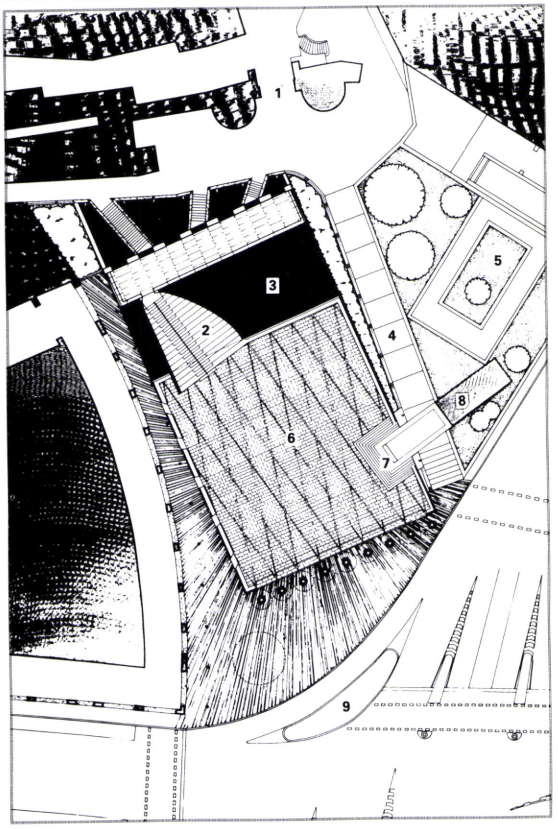
Jury Comments

Kuhne: One of the things that intrigues me is the detail of design that occurs on the pedestrian level, very carefully worked out in an extremely complex situation. Redemption of this open space, this civic place, from parking to a public space with the steps and the stairs that have been provided, is what makes this an extraordinary design transformation for me. On an urban scale, there are no commercial advantages to doing this whatsoever. This is purely a civic gesture. It is design-biased, and civic-biased as opposed to commercially motivated. I think we need to send a message out that the investment made in this deals with the long-term wealth of a community as opposed to a single piece of privately owned property. [It is a] transformation of public space which is nondirectional, nonhierarchical, into a festival or pageant.
Koolhaas: Does the ship refer to Christopher Columbus?
Kuhne: One would assume that it is quite literal. I think it is not. The architect doesn't go into a lot of detail explaining the literal references of this so much as the maritime industry that supported Genoa's growth in commerce.

EXISTING CONDITIONS



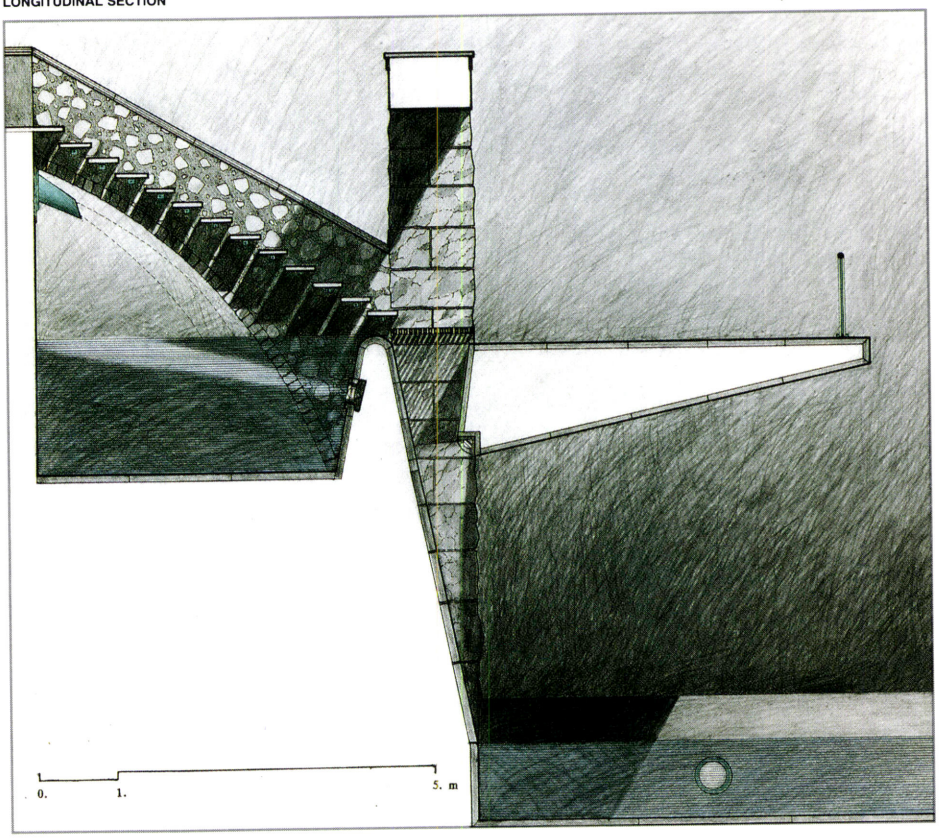
LONGITUDINAL SECTION



PROPOSED PLAN

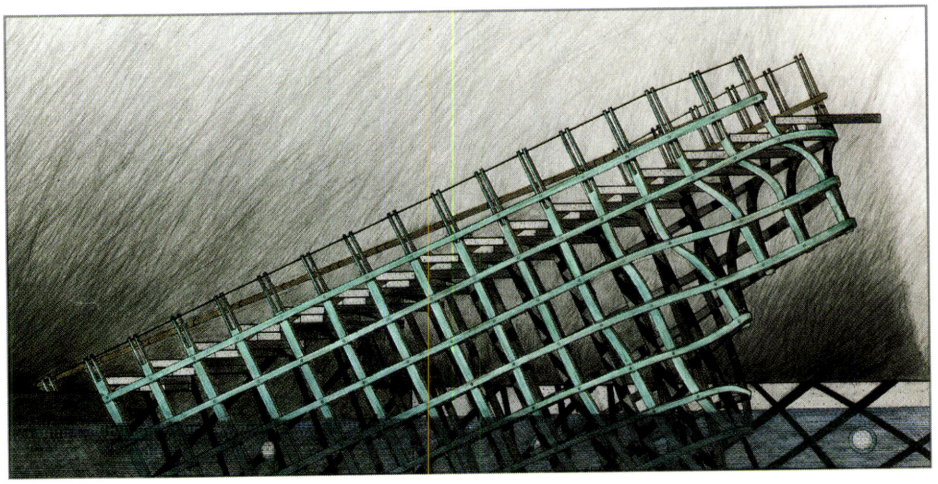
N 40'/12m

1 PORTA SOPRANA
2 MAIN STAIRWAY
3 FOUNTAIN
4 VICO DRITTO DI PONTICELLO
5 CLOISTER OF SAINT 'ANDREA
6 PIAZZA
7 NEW STEPS TO COLUMBUS'S HOUSE
8 COLUMBUS'S HOUSE
9 NEW TAXISTAND



SECTION THROUGH FOUNTAIN

Koolhaas: And this is now in decay?
Kuhne: Yes.
Koolhaas: Do you need more decay [the new stairway] if it [the city] is already in decay?
Kuhne: I think we can all argue with [that], but I think the execution of it we found remarkably captivating and tremendously lyrical.

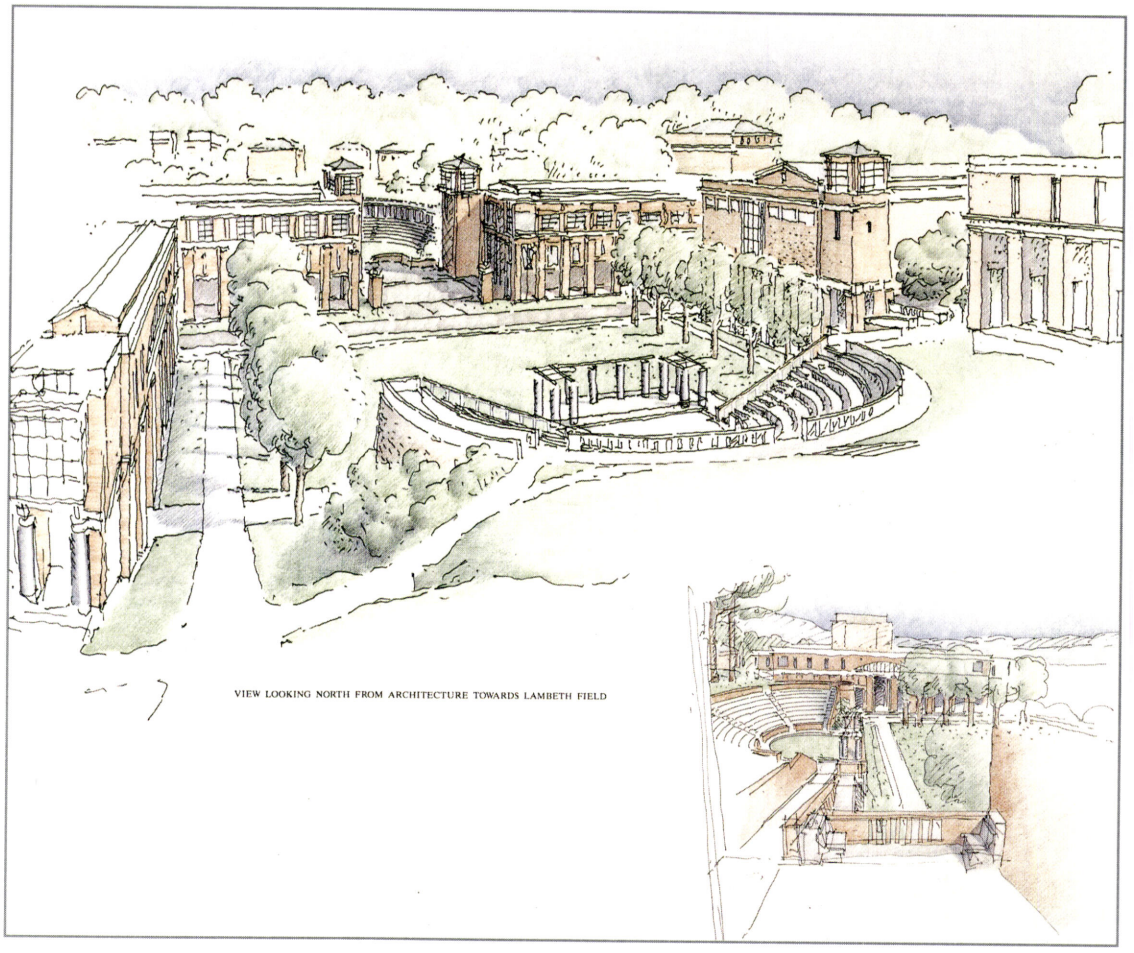


RENDERING OF STAIRWAY/BLEACHER

Carr's Hill Precinct Study

Michael Dennis & Associates

Project: Carr's Hill Precinct Study, University of Virginia, Charlottesville.
Site: Carr's Hill, an area of the UVA campus north of Jefferson's original precinct, which now contains architecture and drama buildings and a row of traditional buildings, including the university president's house.
Program: Creation of an "Acropolis of the Arts" through expansion of architecture and drama facilities and addition of facilities for music, dance, TV/film, and studio arts. Total new construction is 330,000 square feet plus parking facilities for 800 cars.
Solution: The architects use the implied organization of the existing buildings to create a densely defined central court, which is connected to the existing campus by a new street. The smaller existing buildings envelop the new precinct on the two sides facing the campus; monumentally scaled buildings on the outer sides signal entrance to the campus. The project is phased, and has been "designed to be coherent at each of its several stages of development."

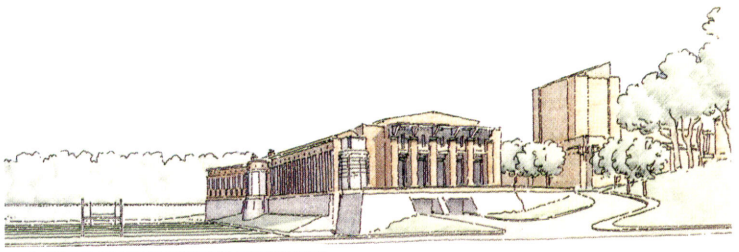


PERSPECTIVES OF COURTYARD FROM SOUTH (LARGE DRAWING) AND WEST (INSET)

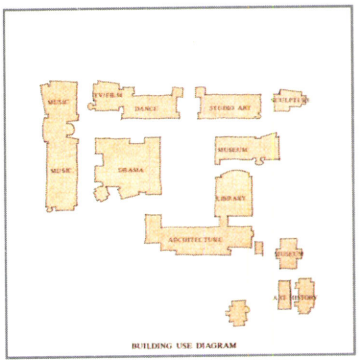
Architects: *Michael Dennis & Associates, Boston (Michael Dennis, principal; Erik Thorkildsen, Lori Geissenhainer, associates).*
Client: *University of Virginia, Charlottesville (John Hightower, director of development for the arts).*
Consultants: *ECI Engineers, mechanical engineers.*
Model photographer: *William T. Smith.*
Renderers: *Erik Thorkildsen, Lori Geissenhainer, David McCullough.*

Jury Comments

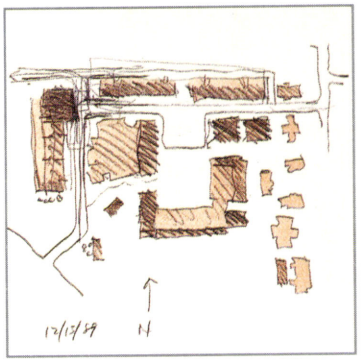
Macris: We were struck by the way the design team has taken an existing setting on the campus, using existing buildings and siting new buildings to create a very interesting outdoor room.
Kuhne: The University of Virginia is distinct in that it has one of the finest quadrangle spaces of any campus anywhere in this country. In previous plans, architects have either frustrated or tried to emulate that space and failed. This represents the best effort to create an outdoor space that approaches the lawn in front of Jefferson's rotunda. I want to applaud the completeness of the proposal, the fact that they show complete phasing diagrams of how the space evolves, something we've found grossly lacking in almost every other major urban complex development.
Macris: The presentation takes us through the design team's thinking in stages, so that we can clearly understand what's being achieved through the graphics. We also get a good notion of what kind of architecture needs to exist to make it work right.
Kuhne: One gets the feeling that this was done by architects operating on an urban scale, as opposed to traditional urban designers trying to be architects. They got far beyond the traditional urban planning and design considerations and started getting into significant development of materials, form, and articulation of façades.



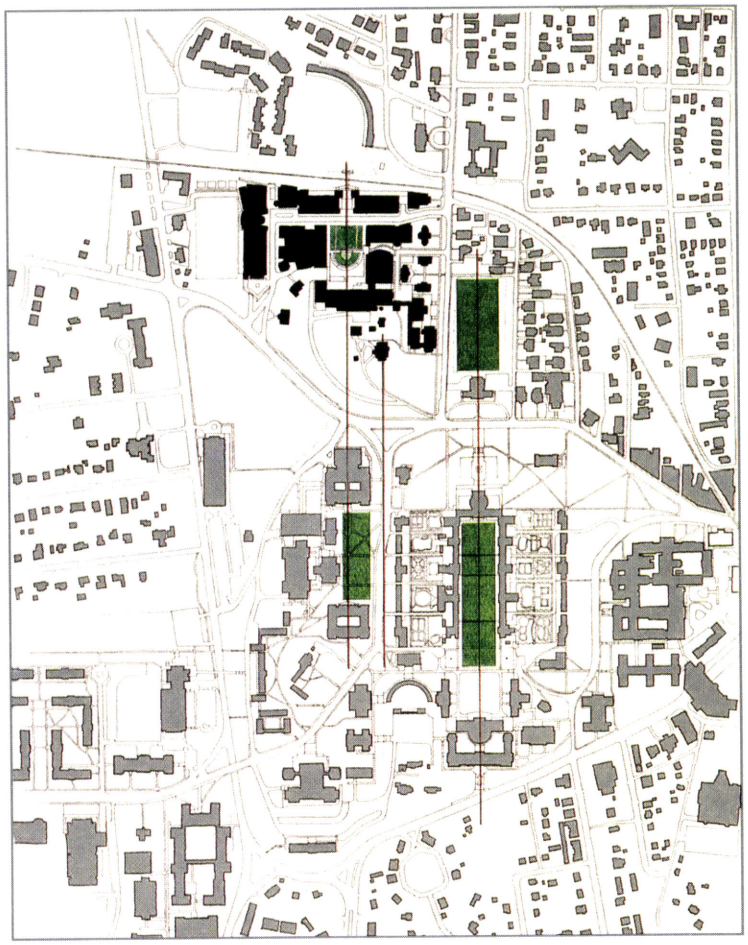
PERSPECTIVE OF MUSIC BUILDING FROM SOUTH



BUILDING USE DIAGRAM

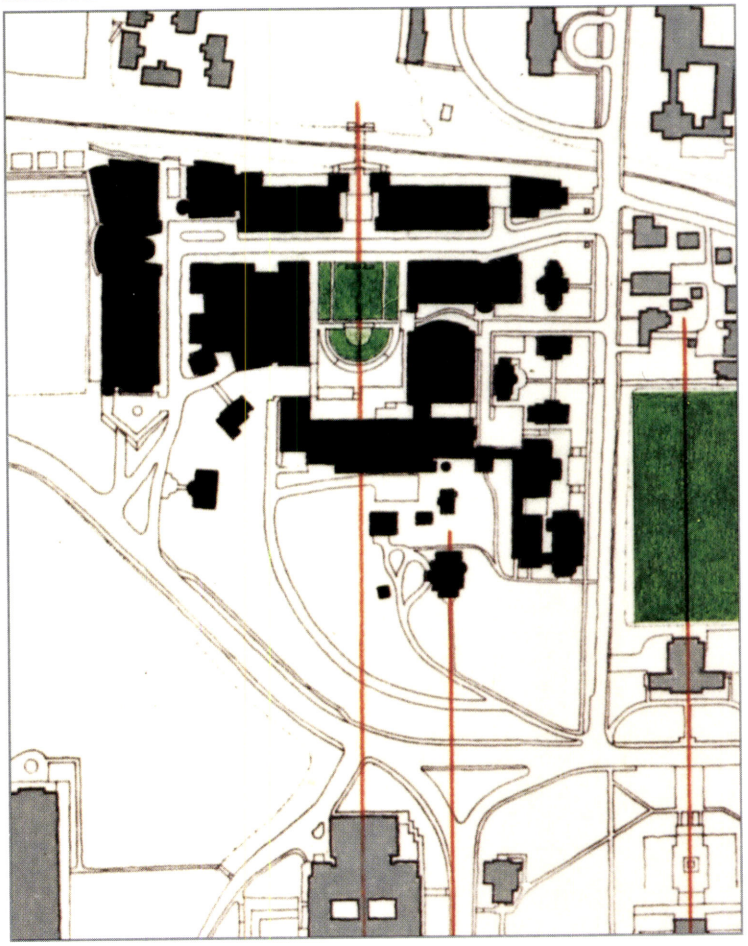


CONCEPT SKETCH



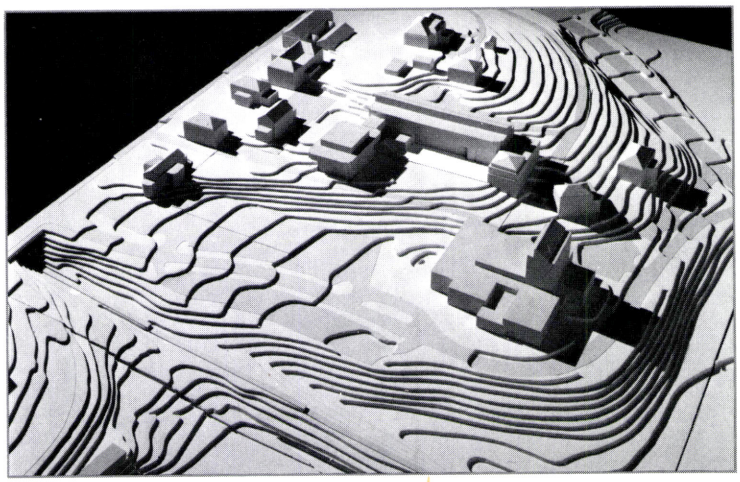
PARTIAL CAMPUS PLAN WITH PROPOSED CARR'S HILL PLAN

N ↖ 300'/100m

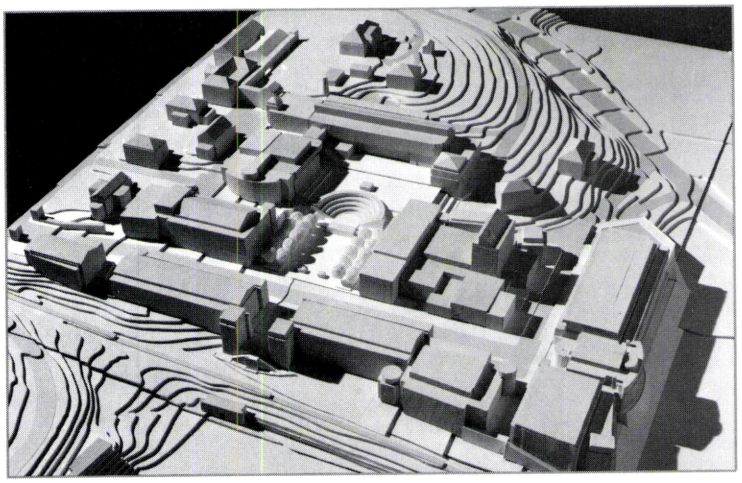


CARR'S HILL PLAN

N ↖ 300'/100m



MODEL OF EXISTING CONDITIONS



MODEL WITH PROPOSED PLAN

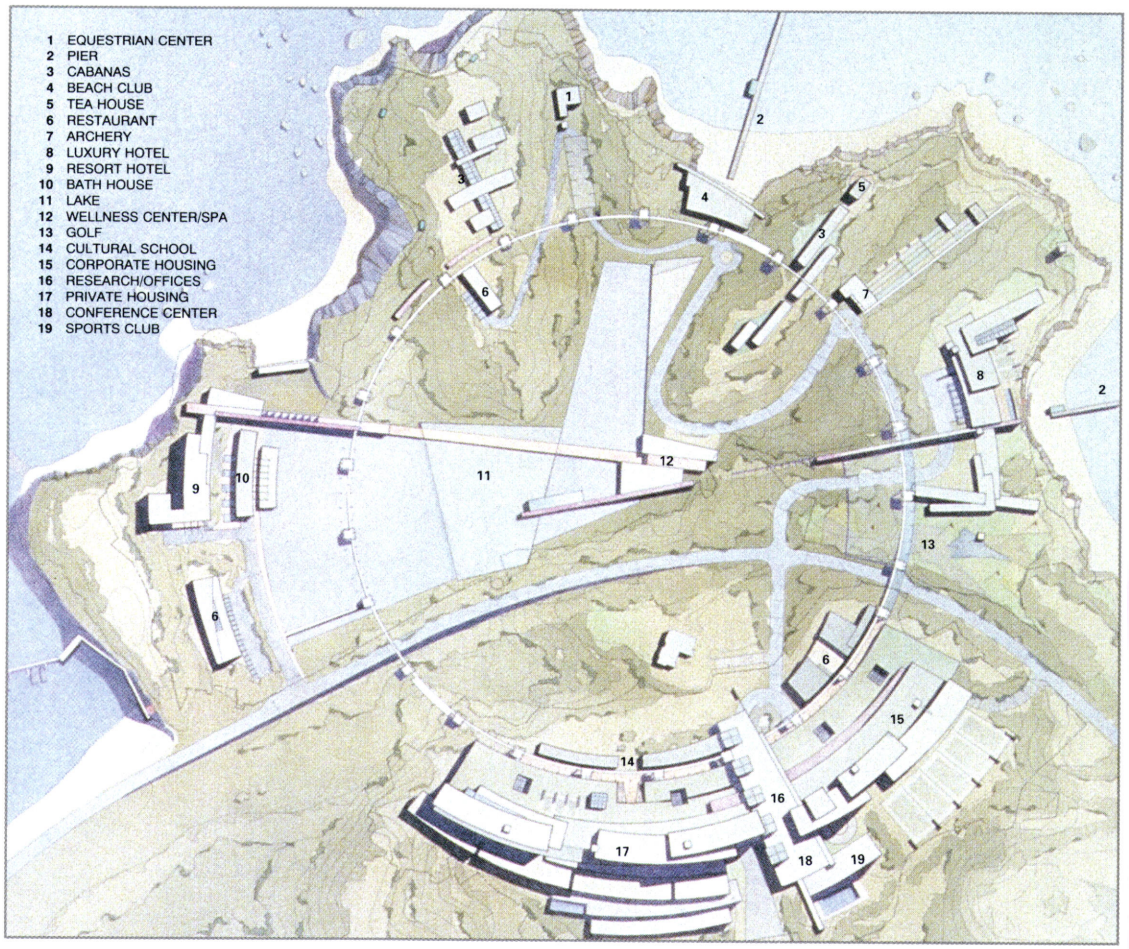
Urban Design Citation

Ise Shima Resort

The Jerde Partnership, Kumagai Gumi Co., Ltd.

Project: Daikan Home Ise Shima Funakoshi Resort, Mie Prefecture, Japan.
Site: An 82-acre peninsula within the Ise Shima National Park, a popular Japanese tourist destination.
Program: A mixed-use development incorporating a research center, retail, a culture center and school, a sports facility, 1006 housing units, 400 hotel units, a wellness center and spa, and restaurants.
Solution: The site, which is bisected by a major highway, has been developed in two parts: an ocean sector containing the tourist destinations, and an inland sector that includes the research center, housing, and cultural facilities. Development restrictions and the topography of the ocean side led the architects to pursue isolated, small-scale development there, while the more malleable inland side has larger-scale buildings. The natural "bowl" shape of the site has been emphasized with the creation of a circular "necklace" – a pedestrian walkway – that organizes the buildings on the site.

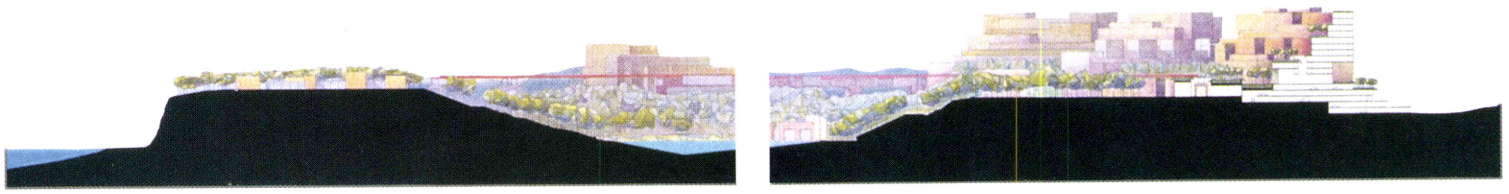
Architects: *The Jerde Partnership, Venice, California (Jon Jerde, senior principal; Bob Cloud, principal in charge; Richard Orne, Andrew Herbruck, Tammy McKerrow, David Glover, Phil Kim, Mark Tweed, Stephanie Donon, Marian Cobb, Kiharu Tsuge, Wasa Sakamoto, Ana Daniels, project team).*
Associate architects and engineers: *Kumagai Gumi Co., Ltd., Tokyo (Shin Tanaka and Stanley Covington).*
Client: *Daikan Home Company, Ltd., Tokyo; Funakoshi Onsen, Mie Ken, Japan.*
Consultants: *Economic Research Associates (Ray Braun and Chris Yoshii), economics/program development.*
Modelmaker: *Dorrel Cooper, B & C Models.*
Model Photographer: *Ana Daniels.*
Renderer: *Hank Hockenberger.*



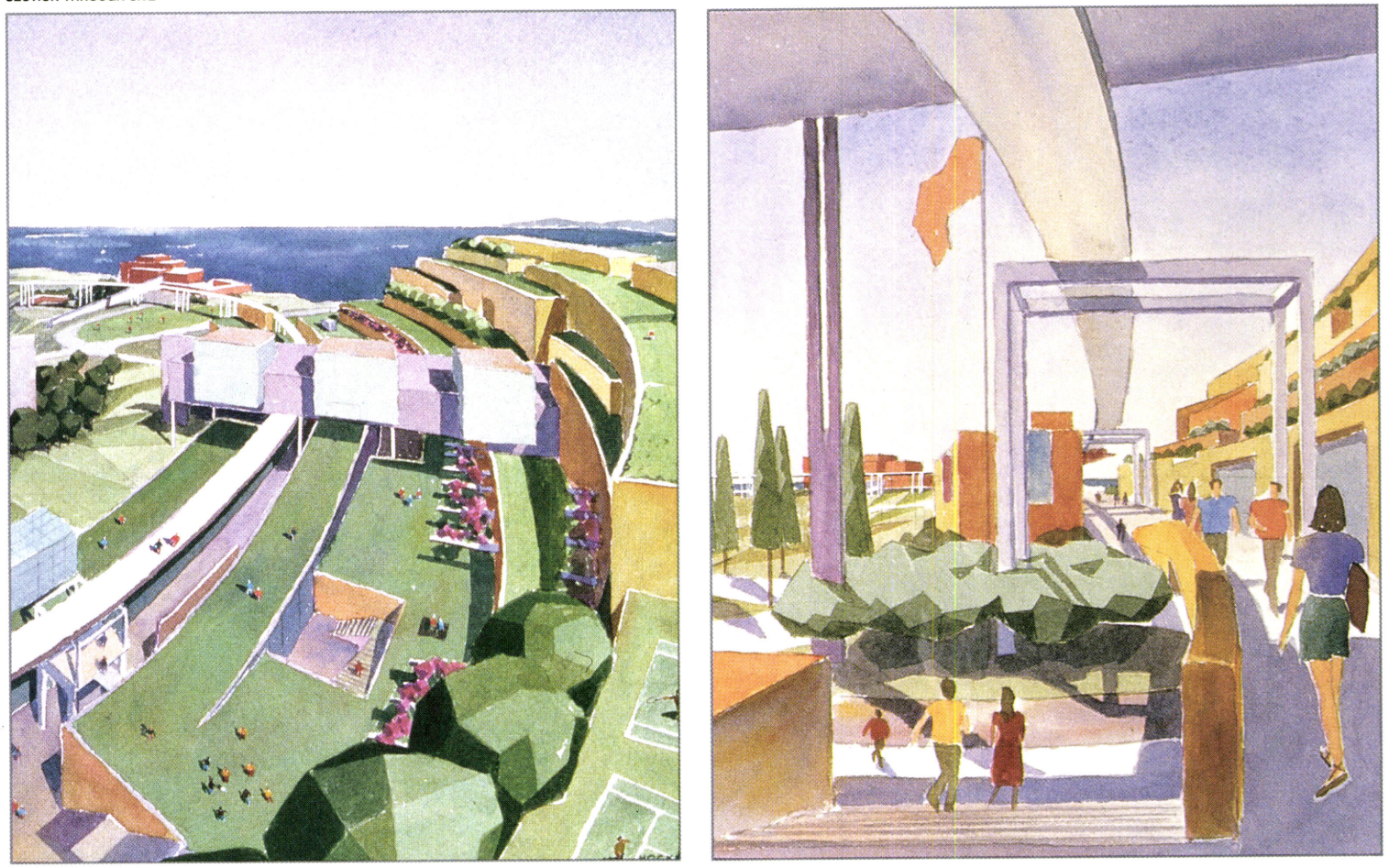
SITE PLAN

Jury Comments

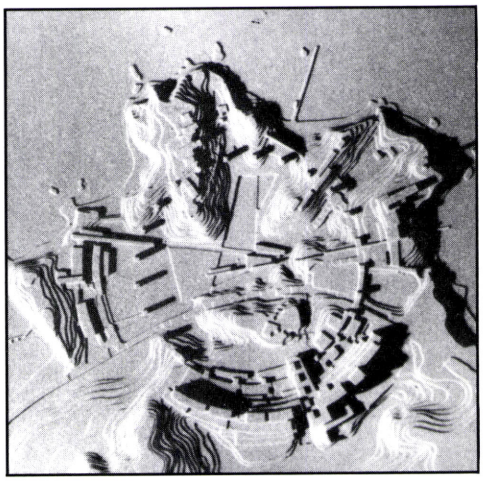
Kuhne: You have here in a sense the problem of beads on a string or charms on a bracelet, and that is a formal endeavor to organize the recreational elements. We felt that this was important because it represented a significant departure from most waterfront development – and in Japan, which suffers the problem of being overbuilt. There is a tremendous amount of restraint in leaving a lot of residual space natural in this particular design.
Macris: The architect has chosen to create a circular development that is of a dimension to fit the peninsula, then to arrange buildings in a clocklike fashion around the circumference of the circle. The advantage of this is that it allows clusters of buildings to discreetly fit into the landscape, so that there is a considerable amount of green within, between the clusters, that helps create a more intimate environment and hide the development. The argument against this scheme is that it uses up ultimately a considerable amount of land.
Kuhne: But they chose to leave as much land natural as possible and developed discrete elements that are linked by one delicate, thin ribbon of a perfect circle. The plan is compelling in its diagrammatic form, and the hanging of the charms on a bracelet works, but it is only pedestrian in its development, and one would think that for the investment that would go in to build that, it might also be a ring road or a service ring network.



SECTION THROUGH SITE



PERSPECTIVES AT RESEARCH CENTER



SITE MODEL

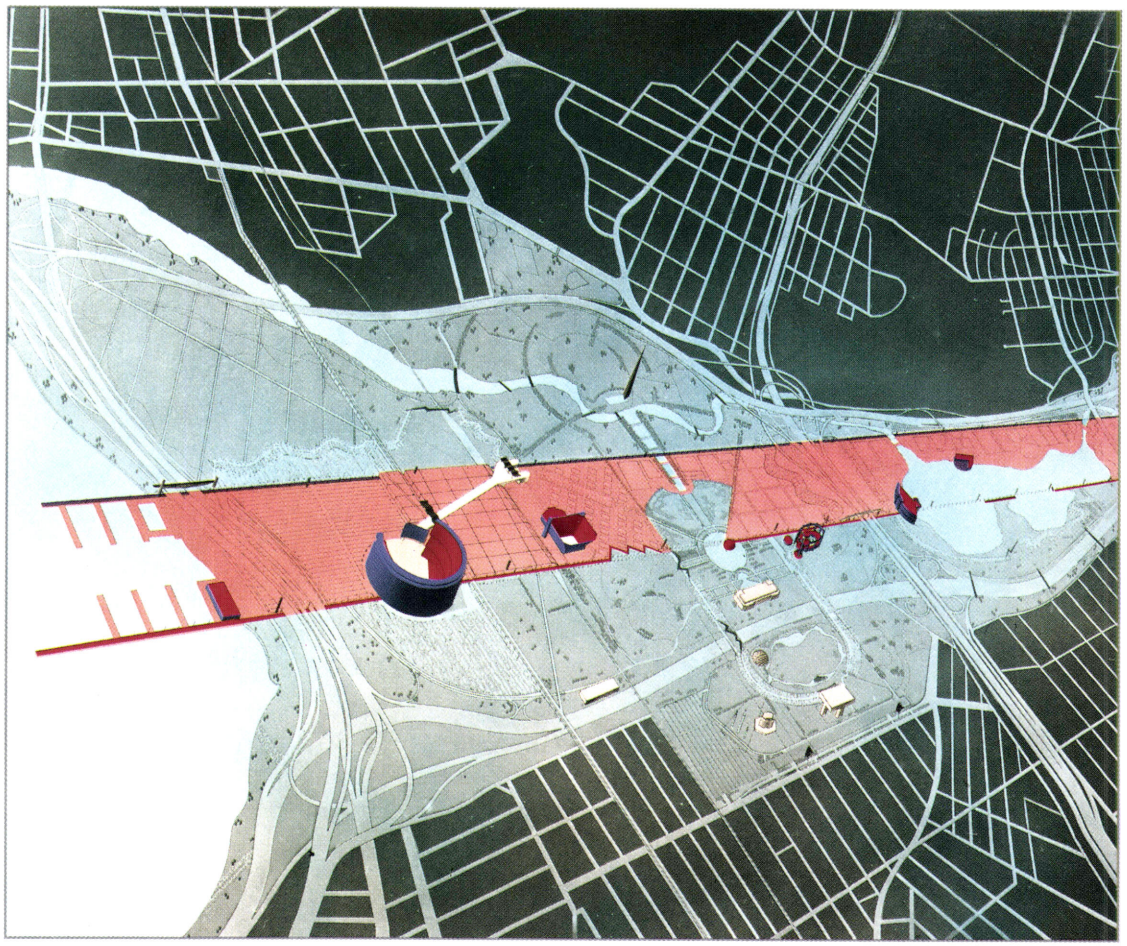
Urban Design Citation

Future Park

Bernard Tschumi Architects
Karen B. Alschuler, Skidmore, Owings & Merrill
William R. Alschuler
Nicholas Quennell
Alan J. Plattus

Project: Future Park: Flushing Meadows Corona Park Concept Plan, Queens, New York.
Site: Flushing Meadows Corona Park, 1200 acres of reclaimed land in Queens that was the site of the 1939 and 1964 World's Fairs. The site houses old fair buildings, some of which are in use, as well as Shea Stadium and the United States Tennis Center.
Program: Analysis of the site, study of programmatic needs, and recommendations for future development and improved use.
Solution: The concept plan incorporates a number of ordering devices, including enhanced green areas known as the meadows; a mall running the full length of the park with heavily planted mall edges providing a visible linear element; a more episodic and meandering forest walk; and a chain of restored waterways. In addition, entry points and pedestrian paths are to be strengthened, and a ring road will segregate auto traffic from pedestrian circulation.

Architects: *Concept plan: Bernard Tschumi Architects, New York; (Bernard Tschumi, Concept Plan Chair; Robert Young, project manager; Stan Allen, Frazer Gardiner, Mark Haukos, Ursula Kurz, Gilbert Schafer). Site analysis: Karen B. Alschuler of Skidmore, Owings & Merrill, New York (Linda P. Morgan, project manager; Harold Hayes, Rebecca Ruopp). Program: William R. Alschuler, New York. Landscape design: Nicholas Quennell of Quennell Rothschild Associates, New York (Katherine Bridges, Paschall Campbell, Robin Schutte). Task force chair: Alan J. Plattus, New Haven, Connecticut.*
Client: *Flushing Meadows Corona Park Corporation, Queens, New York.*

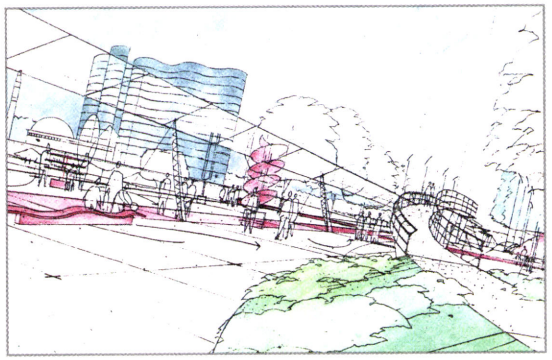


AERIAL PERSPECTIVE

Jury Comments

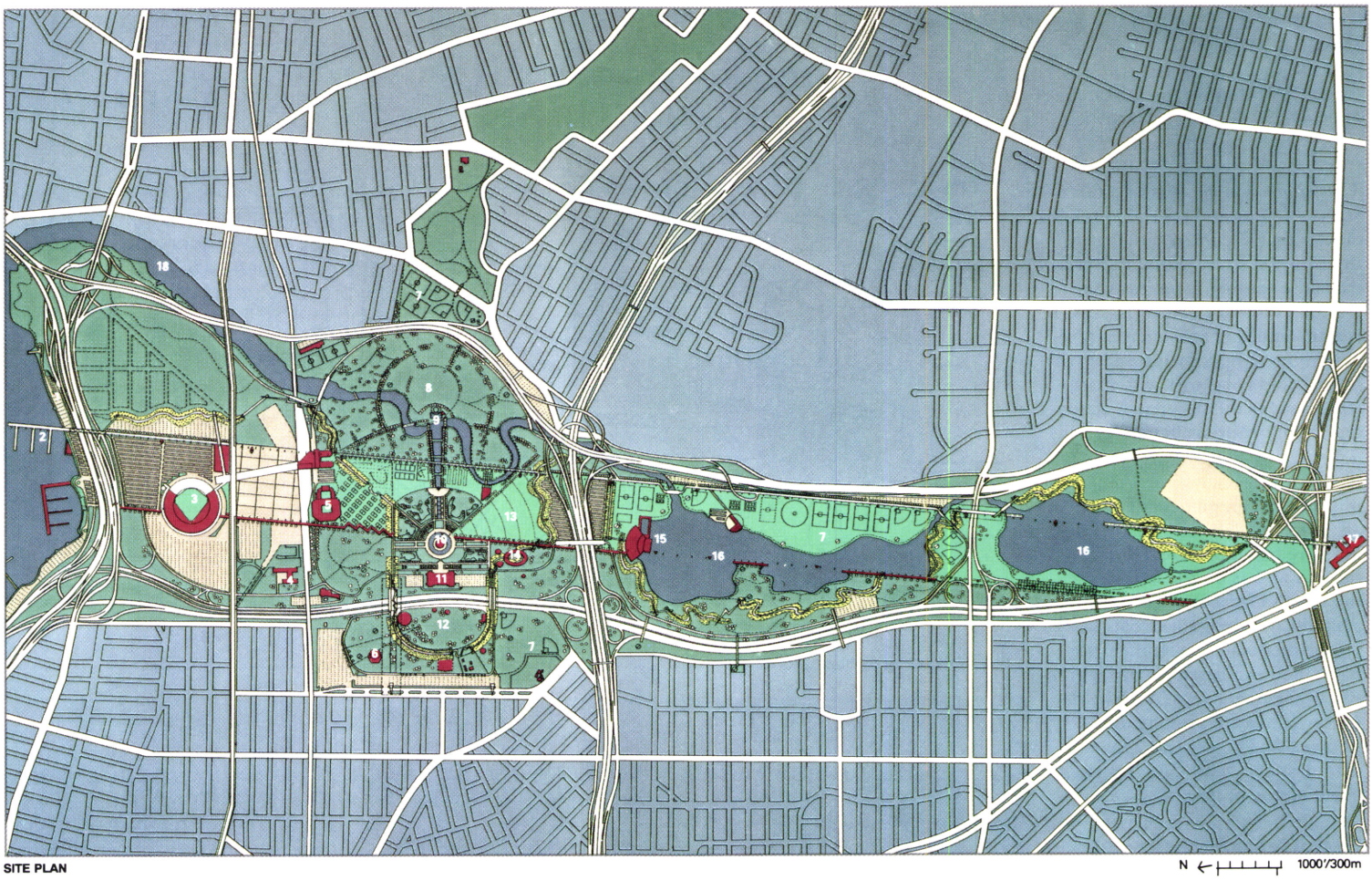
Kuhne: This is a very difficult problem on a number of levels. It is surrounded by an incredible network of freeways that are without exception barriers to the residential neighborhood accessing the park. It has contradictory uses scattered throughout it. It's very difficult to knit all this stuff together. They cut a rectangular swath through the entire area that is treated as open space, and the meadows and landscaping are all to the edges. And on this bar sit these design elements, like birds on a wire. The perspective drawing is very seductive, but you have to find out the way it functions internally to begin to really see how it functions at ground level. The biggest problem in the presentation is that they don't show us a lot of how it works experientially on the ground.

What bothers me is where it crosses significant walls, in this case the major freeway systems. To me the design sinks or swims based on its ability to leap those major barriers. Otherwise it becomes just a diagram on paper.
Macris: This is an important project, not only to the region but perhaps to the entire nation. But does that make it superlative design?
Kuhne: Parks traditionally have allowed you to exempt yourself from the rigidity of urban forms, of inorganic materials in rectilinear and orthogonal systems. Here we have the application of such systems to a dilapidated and discarded organic environment. I think it is a questionable endeavor, but one worthy of consideration. The only precedent we have for this is Parc de la Villette [winner of a P/A Award for Bernard Tschumi, P/A, January 1985].



PERSPECTIVE AT HALL OF SCIENCE

1 WATERFRONT PROMENADE
2 MARINA
3 SHEA STADIUM
4 OLMSTED CENTER
5 U.S. TENNIS CENTER
6 HALL OF SCIENCE
7 PLAYING FIELDS
8 EAST MEADOW
9 TRYLON AND PERISPHERE
10 UNISPHERE
11 QUEENS MUSEUM
12 ZOO/CHILDREN'S FARM
13 FESTIVAL GROUNDS
14 NEW YORK STATE PAVILION
15 AMPHITHEATER/POOL
16 LAKE
17 QUEENS BOROUGH HALL
18 FLUSHING RIVER



SITE PLAN

N ← 1000'/300m

DIAGRAM OF "PASSIVE" MEADOWS AND GREEN AREAS

DIAGRAM SHOWING RING ROAD AND PARKING

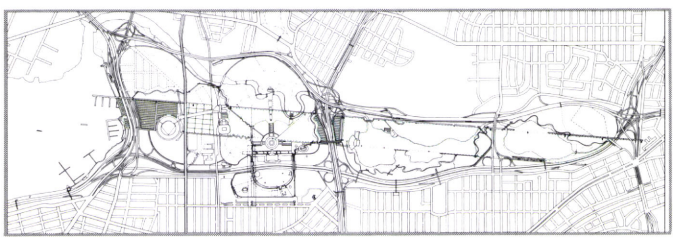


DIAGRAM OF THE "ACTIVE" MALL AREAS

DIAGRAM SHOWING ENTRY POINTS AND PEDESTRIAN PATHS N ← 3000'/1000m

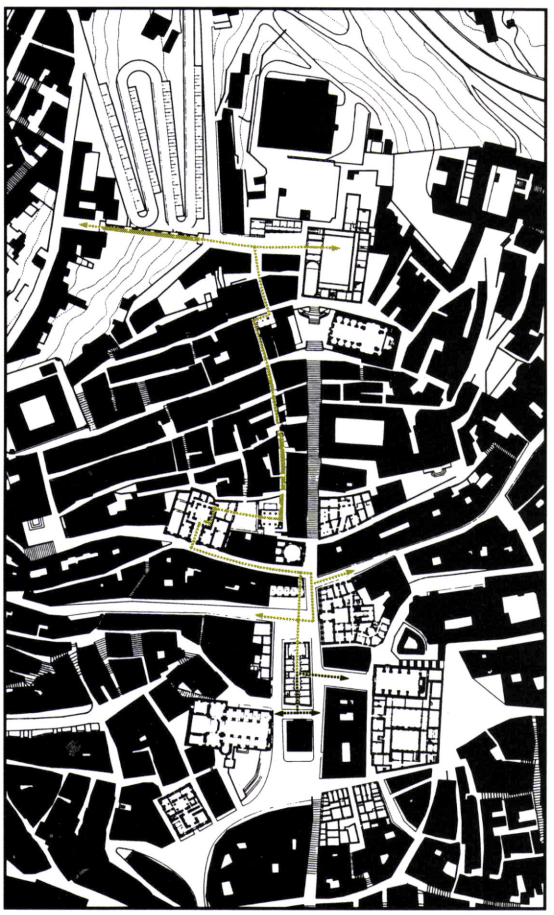
Architecture and Urban Environments of Sicily

Jorge Silvetti
Harvard Graduate School of Design

Project: *Architecture and Urban Environments of Sicily*

This book documents the results of the first year of a five-year research project on the integration of Sicilian cities' historic centers and modern counterparts. The initial focus of the team's research was Caltagirone, located on Monte San Giorgio, a hilltop site created by the convergence of two mountain ridges in southeastern Sicily. The investigation – by Harvard University Professor of Architecture Jorge Silvetti, a group of students, and Sicilian historians and public officials – employed design as a research tool. The group found Caltagirone to be a city split in two – a historic core, rich in public space and monuments; and a modern service-oriented city, configured on a street grid. To avoid rendering the elements of the old city precious (a tourist attraction rather than a hometown) or imposing superficial antiquities onto the fabric of the new city, the team focused research on an organic integration of old and new with the hypothesis: The city must be one. They proposed a set of interventions for Caltagirone – to be implemented, ideally, by the public and private sectors – to incorporate the two cities, provide an infrastructure in the old city, and give a civic heart to the new unified city. A funicular parallel to the *scala* (a monumentally scaled, centrally located stairway), parking, and vertical access with escalators on the northwest slope, and three other service-oriented interventions were proposed for the old city. Reorganization of three public areas was proposed to create symbolic civic centers in the new. A student exercise explored the insertion of a new building on two sites in the old city as a test of possible future intervention.

EXISTING CONDITIONS



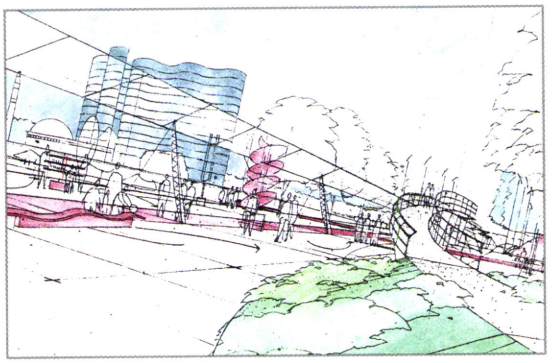
PROPOSED PLAN

Principal Researchers/Authors: *Jorge Silvetti, Professor of Architecture, Harvard Graduate School of Design, Cambridge, Massachusetts, principal investigator and director of research; O.L.T.U.M. (Osservatorio e Laboratorio sui Tesutti Urbani Mediterranei).*
Client: *The City of Caltagirone, Sicily, Italy.*
Associate Investigators: *Leonardo Urbani, president of O.L.T.U.M.; Leonardo Fodera, director of O.L.T.U.M.; Domenico Amoroso, director of the Civic Museum of Caltagirone.*
Research Assistants: *Victor Pimstein, Samuel H. Trimble, Thomas Rankin, Charles Tashima.*
Design Team: *Rodolfo Machado, Jorge Silvetti, Marc Cottle.*

Jury Comments

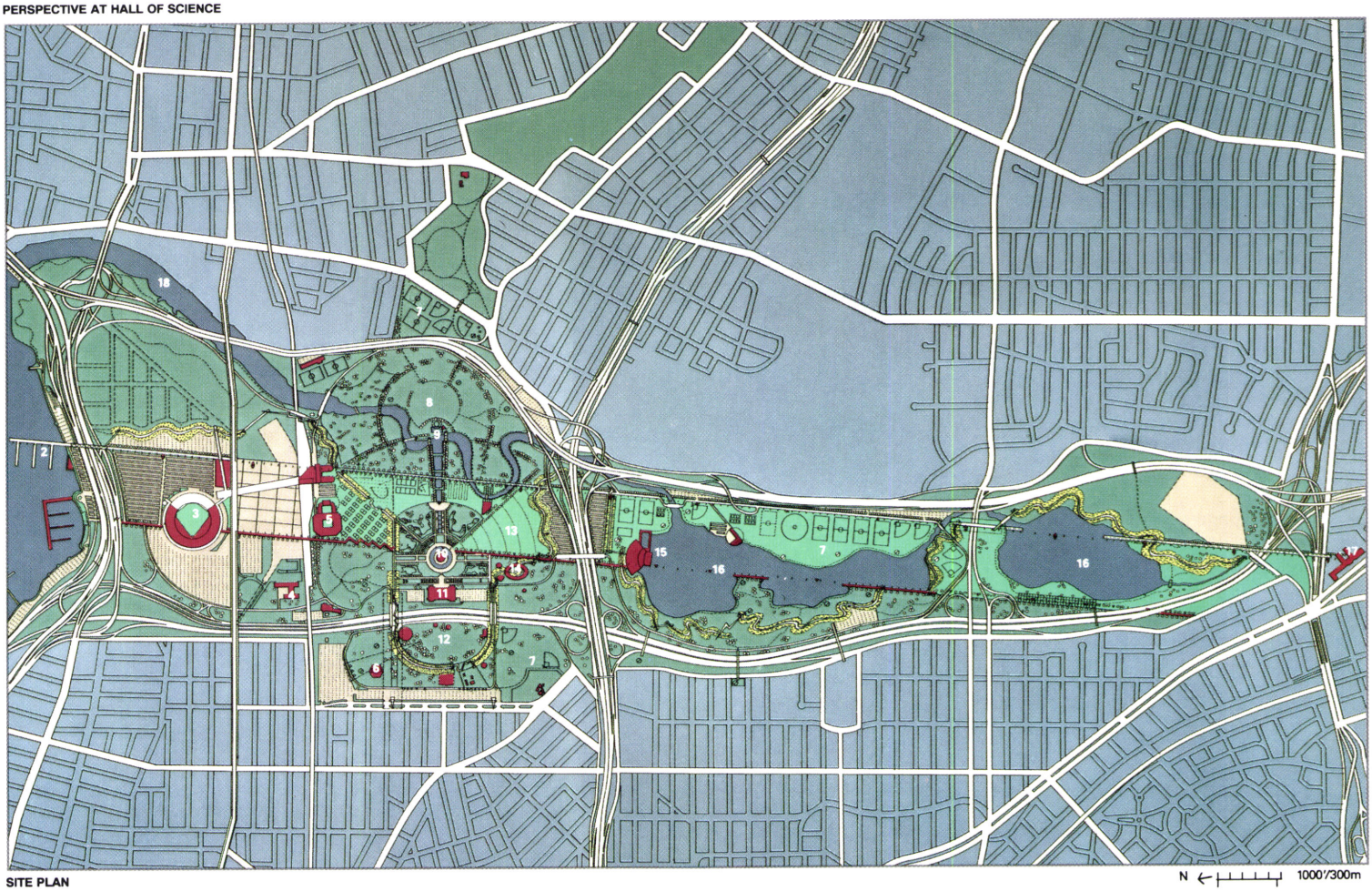
Cuff: They don't go through and explicitly name their methods, so in that sense it's not rigorous, but it's a very thorough examination and narrative exploration of this place, which I think qualifies as good qualitative research.
Watson: I think there is a high intelligence driving their questions, based on an understanding of both humanistic traditions and preservation concepts, and there is also some good planning.
Cuff: It's exploring the integration of a historic center with the modern development that has gone on around its outskirts; they are trying to look at how you integrate a historic core. They deal with the infrastructure first, which I think is appropriate, rather than putting buildings in as a solution. The only thing I find distressing about it is that there isn't any serious examination of economic structure. There isn't much mention of some of the pragmatic aspects that are important to the project, like the economic reality of trying to bridge a dead historic corridor to a vital and dominant modern city.
Watson: They argued as part of their working hypothesis that the new city has to justify itself in terms of economics.
Cuff: So at least they have acknowledged that it's important.

Architecture and Urban Environments of Sicily can be obtained from Publications, Harvard University Graduate School of Design, 48 Quincy Street, Cambridge, Mass. 02138.



PERSPECTIVE AT HALL OF SCIENCE

1 WATERFRONT PROMENADE
2 MARINA
3 SHEA STADIUM
4 OLMSTED CENTER
5 U.S. TENNIS CENTER
6 HALL OF SCIENCE
7 PLAYING FIELDS
8 EAST MEADOW
9 TRYLON AND PERISPHERE
10 UNISPHERE
11 QUEENS MUSEUM
12 ZOO/CHILDREN'S FARM
13 FESTIVAL GROUNDS
14 NEW YORK STATE PAVILION
15 AMPHITHEATER/POOL
16 LAKE
17 QUEENS BOROUGH HALL
18 FLUSHING RIVER



SITE PLAN

N ← 1000'/300m

DIAGRAM OF "PASSIVE" MEADOWS AND GREEN AREAS

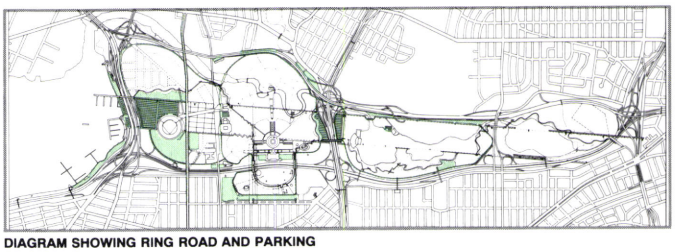


DIAGRAM SHOWING RING ROAD AND PARKING

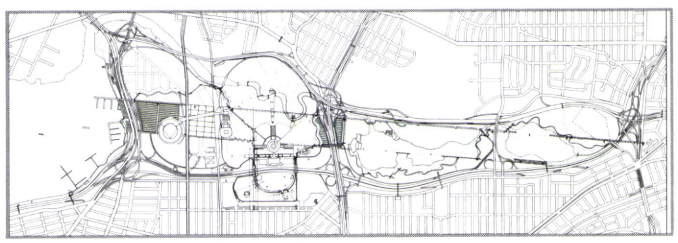


DIAGRAM OF THE "ACTIVE" MALL AREAS

DIAGRAM SHOWING ENTRY POINTS AND PEDESTRIAN PATHS N ← 3000'/1000m

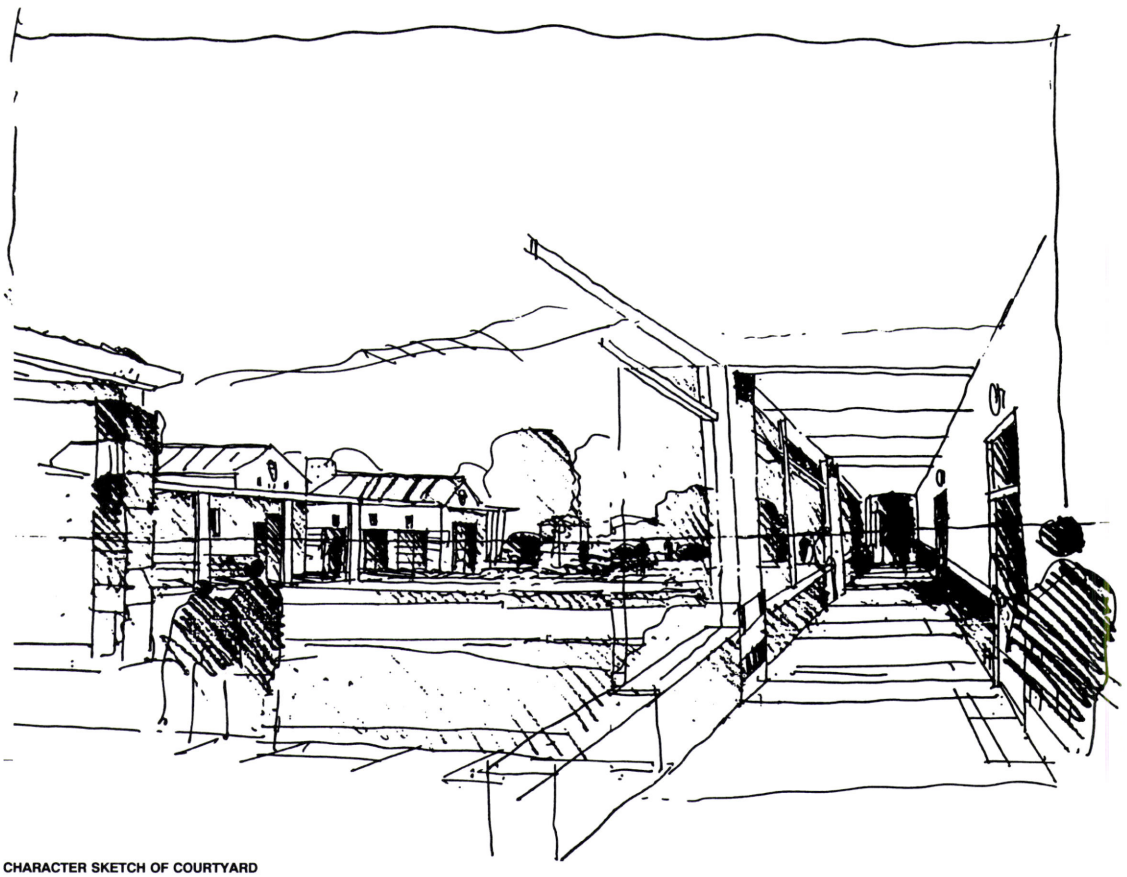
Architecture for Psychiatric Treatment

Ben J. Refuerzo
Stephen R. Verderber

Project: Architecture for a Changing Psychiatric Treatment Milieu: Research-Based Design.

The submission consists of a three-volume report and several journal articles that document findings of the two-year study. Volume 1 evaluates the existing facilities of the DePaul Hospital in New Orleans. It recommends enhancement and redevelopment options for a five-year period, and concludes with three scenarios for the hospital: 1 status quo, 2 moderate realignment, and 3 aggressive realignment. Volume 2 translates the analysis of Volume 1 into 103 design guidelines (both architectural and site). The guidelines are based on research literature, as well as on the findings of the team's own work. Volume 3 presents two design concepts based on the moderate realignment scenario, and two based on the aggressive realignment scenario. The design schemes are presented in photos of a $^3/_8'' = 1'$ site model, plan drawings, and CAD-generated axonometric drawings.

Principal Researchers/Authors: *R-2 ARCH Designers/Researchers, Los Angeles and New Orleans, in collaboration with the University of California Los Angeles and Tulane University (Ben J. Refuerzo, Assistant Professor of Architecture, UCLA, and Stephen F. Verderber, Associate Professor of Architecture, Tulane University. University of California project research team: John G. Davis, Sal Pena-Figueroa, G. Victoria Ruskin, Angel Alcala, Pamela Birkel, Shirl Buss, Chris Duncan, Doug Giesey, Ken Kulweic, John Hopkins, Michael Larice, Eric Olson, Ingalill Wahlroos; Tulane University project research team: Larry Appel, Huyen Bui, Barbara Carter, Donald Gatzke, Gary Hoffman, Clara Lopez, Brian Quirk, Belinda Sosa.)*
Client: *Hospital Corporation of America, Nashville, and HCA/DePaul Hospital, New Orleans.*



CHARACTER SKETCH OF COURTYARD

Jury Comments

Cuff: It contains a traditional post-occupancy evaluation of an existing facility, but it starts with the premise of challenging the whole institution of psychiatric treatment. It takes a critical stance from the beginning, looking at how the facility might promote wellness, rather than treat sick people. It then goes to a second step, which is to set up guidelines. What separates this project from any of the others in this category is that it takes the guidelines and then religiously – almost fanatically – looks at them in relationship to how you design a new facility. So, there's a translation step, and it doesn't kill the building, which is what we typically think: Over-guideline something and you end up with so many rules that the designer can't move.
Watson: I find that this is very different from conventional POE stuff, because they've insisted that design exploration is part of the research. That's the paradigm: Part of the research is looking at the design implications, whereas other POEs stop at evaluation of existing facilities. I think this is very innovative.
Cuff: It's a model of how to do that, but it's not innovative in the sense that POEs were invented to say how it affects later design. Part of the problem has always been that people who do post-occupancy studies aren't architects, so they don't know what's going to be useful to the architect, and architects don't know how the behavioral or social research is done, so they don't know how to use the findings.

The other aspect of this is the quality of work that's done. There's almost a fanatical attention paid to the development and application of the guidelines. With each move made in the design section, there's a list of guidelines referenced – almost to patterns in the Alexander sense – that govern how a design move was tied back to the evaluation, to the research that was done previously. They might list 20 guidelines that relate to a particular set-up, of say, the circulation system, just through one part of this psychiatric hospital.
Watson: The artistic quality in this, of the drawings and of the design exploration, is very high. And you can see the talent; there's a lot of design talent in the study.
Cuff: It ends up with a building that is quite good.
Watson: This is an example for me of someone who refuses to put forth criterion guidelines without an engagement in design. There is a theoretical stance, which is that anything theoretical and abstract has to be worked at the concrete level. For that reason, this is exemplary.

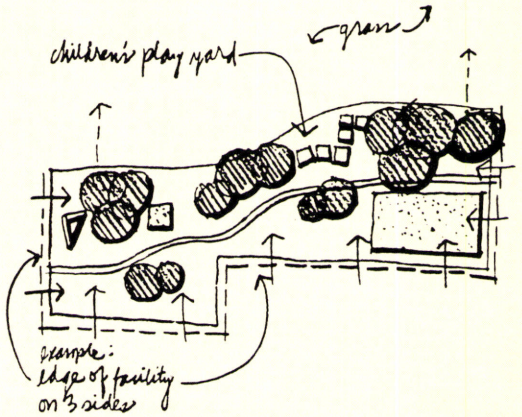
The reason, further, that this is one of my favorites is because it also examines the underlying as-

SITE - CHILDREN AND ADOLESCENTS

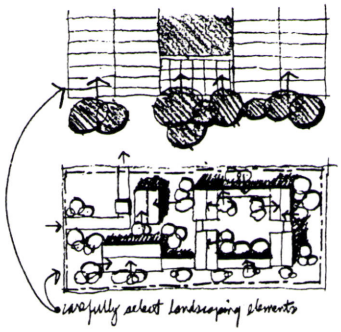
8.4 SITE THE CHILDREN'S OUTDOOR PLAY YARD WITHIN THE OVERALL CONTEXT OF THE PSYCHIATRIC TREATMENT CENTER

Play areas need to have strong visual links with interior spaces to allow for staff surveillance, yet without creating a situation where one feels "guarded." It is best to design the relationship between the outdoor play area-courtyard and corresponding indoor areas so that watching is natural, not structured.

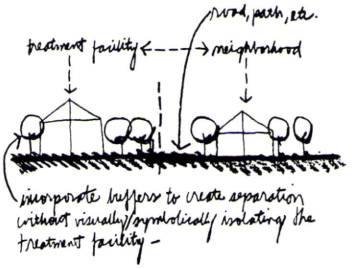
A sense of enclosure is needed for supervision, as well as creating a sense of security for the patient. Seating for adults should be provided in or around the play spaces. Incorporate trees to provide shade. Above all, avoid the dull, cold, repetitive institutional quality that characterizes many hospital outdoor spaces for children.



GUIDELINE 8.4 (IN FULL)



GUIDELINE 2.7 (GRAPHIC EXCERPT)



GUIDELINE 4.6 (GRAPHIC EXCERPT)

PROPOSED PHASE 1 TREATMENT FACILITY

sumptions of mental hospital facilities. It critically examines the underlying assumptions of why you're in a psychiatric facility, and it proposes an alternate model, the model of community wellness. It looks at the facility through the eyes of the person needing assistance, but refuses the stereotypes that come when you call that person a patient.

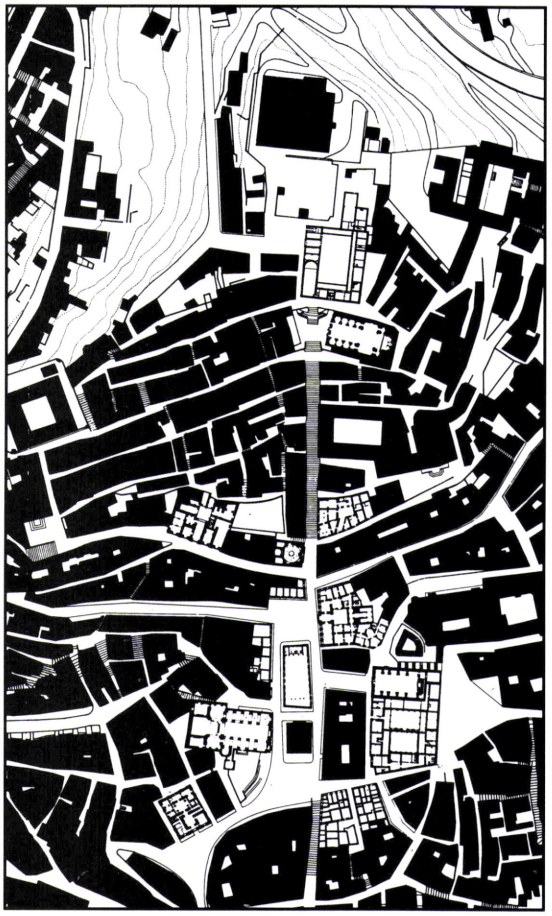
Cuff: I don't know if this is pushing forward the field of psychiatric care facilities, but what it definitely contributes to that field is a set of guidelines about the development of psychiatric care facilities.

Architecture and Urban Environments of Sicily

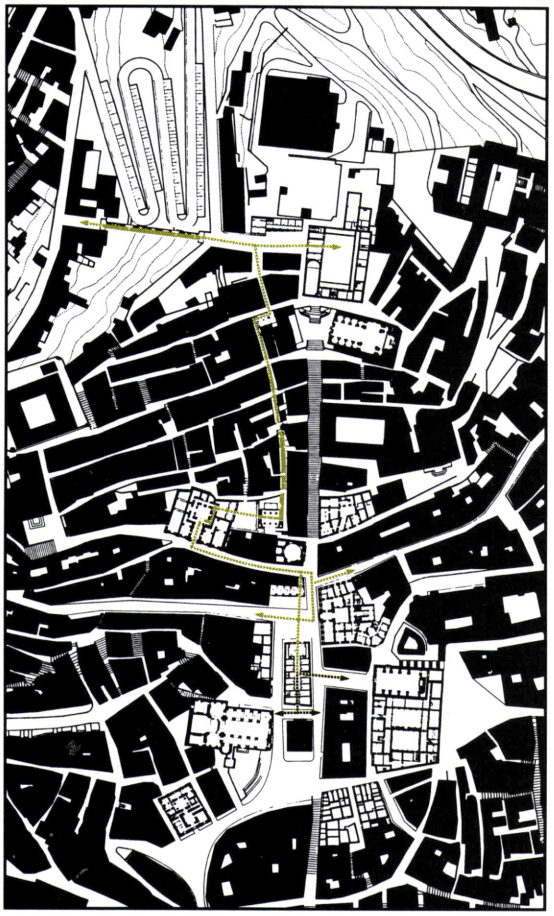
Jorge Silvetti
Harvard Graduate School of Design

Project: *Architecture and Urban Environments of Sicily*

This book documents the results of the first year of a five-year research project on the integration of Sicilian cities' historic centers and modern counterparts. The initial focus of the team's research was Caltagirone, located on Monte San Giorgio, a hilltop site created by the convergence of two mountain ridges in southeastern Sicily. The investigation – by Harvard University Professor of Architecture Jorge Silvetti, a group of students, and Sicilian historians and public officials – employed design as a research tool. The group found Caltagirone to be a city split in two – a historic core, rich in public space and monuments; and a modern service-oriented city, configured on a street grid. To avoid rendering the elements of the old city precious (a tourist attraction rather than a hometown) or imposing superficial antiquities onto the fabric of the new city, the team focused research on an organic integration of old and new with the hypothesis: The city must be one. They proposed a set of interventions for Caltagirone – to be implemented, ideally, by the public and private sectors – to incorporate the two cities, provide an infrastructure in the old city, and give a civic heart to the new unified city. A funicular parallel to the *scala* (a monumentally scaled, centrally located stairway), parking, and vertical access with escalators on the northwest slope, and three other service-oriented interventions were proposed for the old city. Reorganization of three public areas was proposed to create symbolic civic centers in the new. A student exercise explored the insertion of a new building on two sites in the old city as a test of possible future intervention.



EXISTING CONDITIONS



PROPOSED PLAN

Principal Researchers/Authors: *Jorge Silvetti, Professor of Architecture, Harvard Graduate School of Design, Cambridge, Massachusetts, principal investigator and director of research; O.L.T.U.M. (Osservatorio e Laboratorio sui Tesutti Urbani Mediterranei).*
Client: *The City of Caltagirone, Sicily, Italy.*
Associate Investigators: *Leonardo Urbani, president of O.L.T.U.M.; Leonardo Fodera, director of O.L.T.U.M.; Domenico Amoroso, director of the Civic Museum of Caltagirone.*
Research Assistants: *Victor Pimstein, Samuel H. Trimble, Thomas Rankin, Charles Tashima.*
Design Team: *Rodolfo Machado, Jorge Silvetti, Marc Cottle.*

Jury Comments

Cuff: They don't go through and explicitly name their methods, so in that sense it's not rigorous, but it's a very thorough examination and narrative exploration of this place, which I think qualifies as good qualitative research.
Watson: I think there is a high intelligence driving their questions, based on an understanding of both humanistic traditions and preservation concepts, and there is also some good planning.
Cuff: It's exploring the integration of a historic center with the modern development that has gone on around its outskirts; they are trying to look at how you integrate a historic core. They deal with the infrastructure first, which I think is appropriate, rather than putting buildings in as a solution. The only thing I find distressing about it is that there isn't any serious examination of economic structure. There isn't much mention of some of the pragmatic aspects that are important to the project, like the economic reality of trying to bridge a dead historic corridor to a vital and dominant modern city.
Watson: They argued as part of their working hypothesis that the new city has to justify itself in terms of economics.
Cuff: So at least they have acknowledged that it's important.

Architecture and Urban Environments of Sicily can be obtained from Publications, Harvard University Graduate School of Design, 48 Quincy Street, Cambridge, Mass. 02138.

How the Other Half Builds

Witold Rybczynski and Vikram Bhatt
McGill University

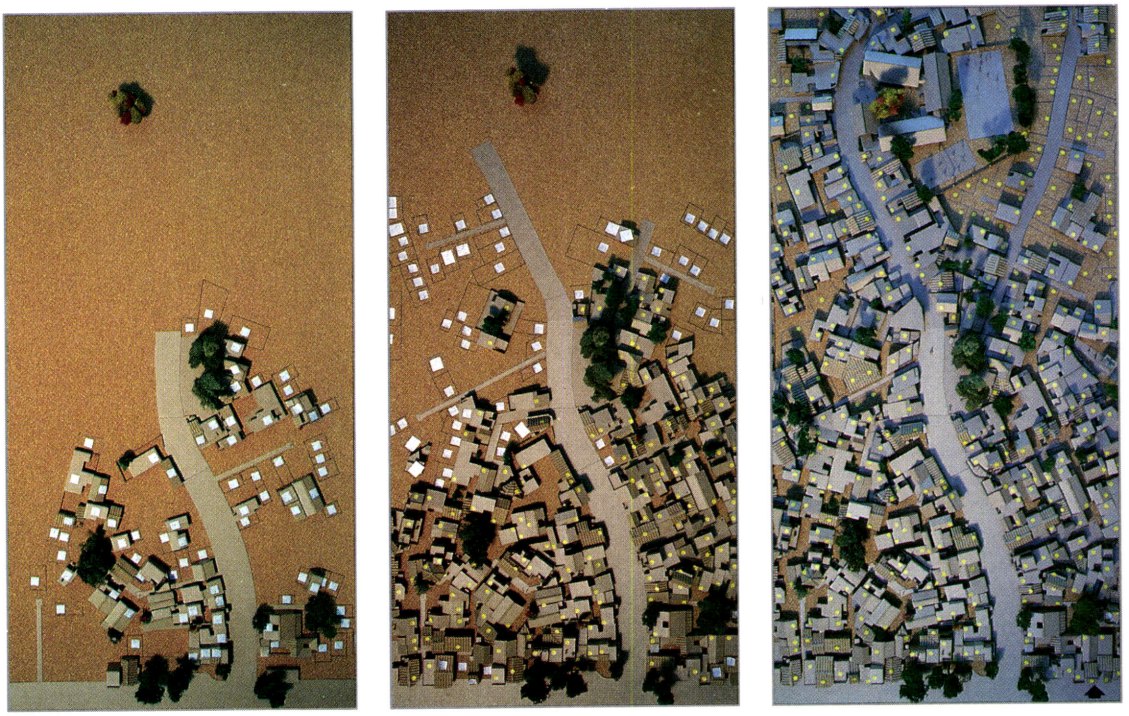
Project: *How the Other Half Builds*

The goal of the work was to develop a new set of settlement standards for the city of Indore, India, to devise a planning process that enables users to plan the physical layout of their own neighborhoods, and to produce audio-visual educational materials that communicate these findings to planners, architects, students, and others.

Volume 1, *Space,* is a field study of streets and public spaces. It identifies seven physical patterns and describes these in terms of human activities, spatial characteristics, and dimensions. Volume 2, *Plots,* analyzes building plots in six slum settlements. The findings reveal a large variety in plot area, shape, and exposure that must be taken into account in planning new communities.

Volume 3, *The Self-Selective Process,* describes a participatory process by which municipal planners can allow low-income users to determine the size, shape, and location of their plots within a formal framework. Volume 4, *Scripts of Audio-Visual Packages,* contains images and accompanying text for a slide show intended to introduce the results of the project to Indian decision-makers, municipal engineers, urban planners, architects, and university students.

Principal Researchers/Authors: *Witold Rybczynski and Vikram Bhatt, Minimum Cost Housing Program, McGill University, Montreal (Shachi Atree, Richard Brook, Jesus Navarrete, Yatin Pandya, Bhushan Pathare, Rajinder Puri, Utpal Sarma, Roberto Torres, research assistants).*
Client: *Canadian International Development Agency, Ottawa.*
Consultant: *Vastu-Shilpa Foundation, Ahmedabad, India (Balkrishna V. Doshi, director).*



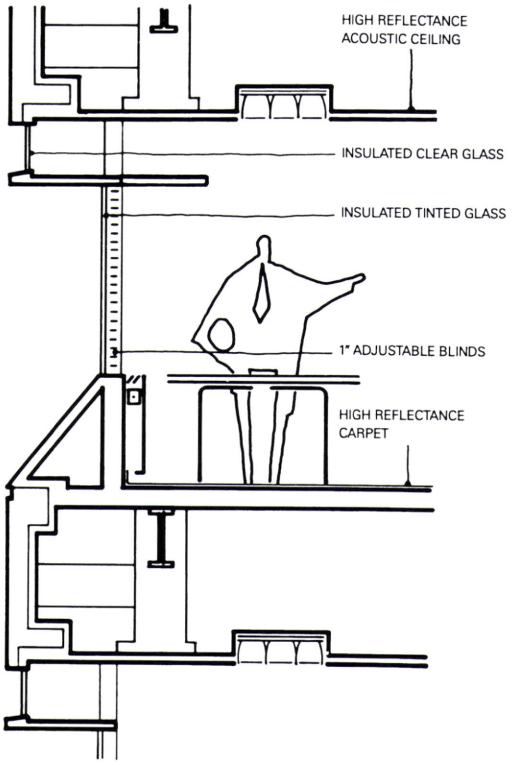
THREE STAGES IN THE EVOLVING SELF SELECTION PROCESS

Jury Comments

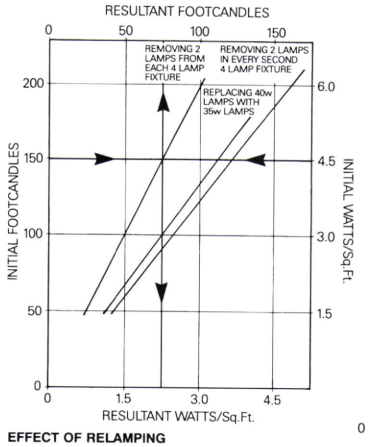
Watson: It starts off with a behavioral/social analysis of existing households, of the habits, and almost Alexander-like patterns of activity. It then goes into a design stage – and the design is excellent, the design presentation is excellent – and then proposes a sites and services plan in some detail, so that it is starting with traditional habits of dwelling, bringing it into design of houses, and then applying it to a sites and services methodology. What's compelling is that there is a high level of scholarship.
Cuff: What interests me is that it starts with a very careful study, the most careful study of everyday behavior I have seen of an existing settlement, and then tries to understand what's needed and what's good in that settlement. And then it proposes a new process for setting up a sites and services program to allow people to recreate these kinds of settlements – the positive aspects of these settlements – with the needed infrastructure. So, rather than laying out a rigid grid of infrastructure and setting up plot lines and saying, "Okay, you can build your shanty here," it starts with a notion of infrastructure that will grow organically, so that you don't have to lay it all out at the outset.
Watson: Their references go from Turner to Bertaud, who developed the current World Bank model of sites and services, which means that the sites and services are based on economic capability and are up to date. What I like best about this is that it's a model of research that applies to developing world housing – which is more than the other half of building needs. Developing world housing represents maybe 60 percent of the urgent international building needs, and here's a model of scholarly research and design. It's a way that you can go study a culture, understand its behavioral aspects, build a house design based on those social settings and rituals, and then develop it into an urban fabric, all economically based.
Cuff: It has a depth of concern that's really unusual – the loving care that is lavished on an examination of the spatial requirements for putting on a sari or making tea, or holding a baby – the most minute aspects of daily life. There are drawings that show plans, sections, elevations, and site plans of a bicycle shop. Each setting shows that the researcher looked at all the fabric of daily life of this community. Too, looking at how you lay out a road, and how that relates to the existing environment and context, and how that fits into the political process – to be able to do that competently, and with care – is just remarkable.
Watson: And the quality of presentation – both of the scholarship and the design – is exemplary.

Research Citation

Energy Efficient Building Rehabilitation



WALL SECTION: DAYLIGHTING

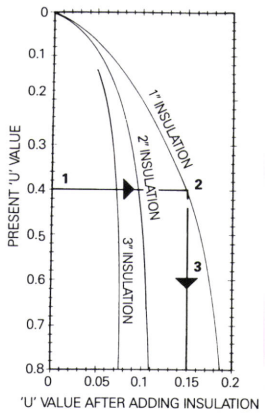


EFFECT OF RELAMPING

Instructions for use of Nomograph

1. Determine the initial footcandles or watts/sq.ft. in the existing lamp installation.
2. Enter the chart at the right side or the left side.
3. Proceed horizontally to intersect with the line representing the desired relamping change.
4. From the intersection:
   - Proceed up to determine the resultant footcandles
   - Proceed down to determine the resultant watts/sq.ft.

1. Enter the chart on the left-hand vertical line at the present U-value.
2. Proceed horizontally right to the number of inches of insulation to be added.
3. Proceed vertically downward at this intersection to read the U-value after adding insulation.
4. This chart may also be used to determine the amount of insulation required by (1) drawing a line from the present U-value horizontally right; (2) drawing a line from the desired U-value at the top horizontal line vertically downward; (3) the intersection of these two lines will indicate the amount of insulation required to obtain the desired U-value.



EFFECT OF ADDING INSULATION

Cannon

Project: *Guidelines to Energy Efficient Building Rehabilitation*

This 141-page soft-cover book was prepared by an interdisciplinary team of architects and engineers to identify energy conservation strategies for rehabilitation of existing buildings, which accounts for roughly half of all construction activity. The project was sponsored by the New York State Energy Office, but it is aimed at design professionals, facility managers, and owners in the private sector.

The compass of the work includes office, commercial, and multi-family residential buildings. The intent of the work is to acquaint readers with conservation measures that can be incorporated into four categories of construction: historic rehabilitation, adaptive reuse, major renovation, and continued use. Eight chapters discuss energy use profiles, operation and maintenance, the building envelope, lighting, mechanical equipment, and cost/benefit analysis. The book also contains four brief case studies – including Adler and Sullivan's Guaranty Building – to exemplify each of the four categories of renovation.

Guidelines is illustrated throughout with diagrams, concept sketches, a few nomographs and tables, and several worksheet appendices. One of the most visible aspects of the presentation is a series of photographs, running in the upper margin, of historically interesting buildings. These are reproduced from Brendan Gill's *A Fair Land to Build In: The Architecture of the Empire State,* and while they bear no direct relation to the text, they constantly remind the reader of the problems and opportunities of conserving energy and cultural heritage at the same time.

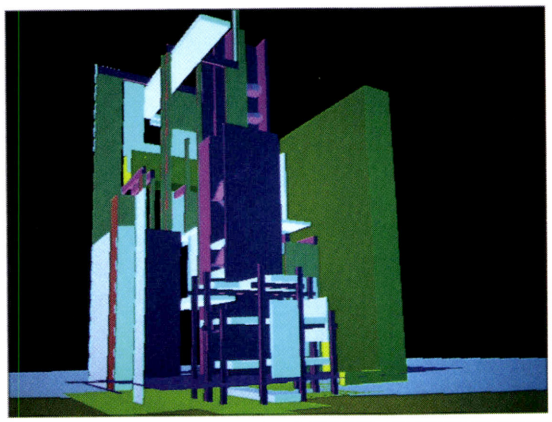
Principal Researchers/Authors: *Cannon, Grand Island, New York (Mark R. Mendell, officer-in-charge, Alan M.H. Sloan, director of engineering; Millard H. Berry, Charles H. Gordon, Ronald Parsley, Joe Lennert, and Margaret Wooster, project team.*
Client: *New York State Energy Office (J. Delaine Jones, Ph.D., AIA).*
Consultants: *Robert G. Shibley, AIA, and Dennis A. Andrejko, AIA, State University of New York, Buffalo.*

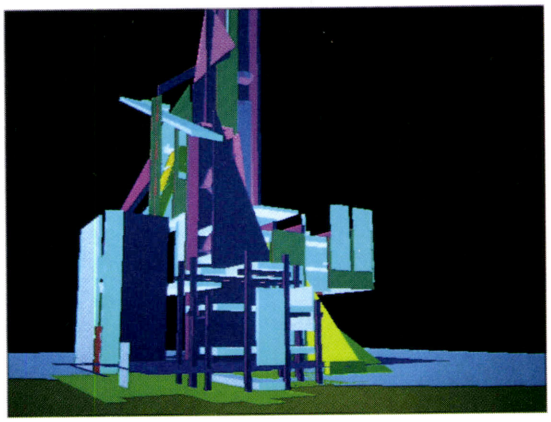
Jury Comments

Watson: It takes two research problems, energy efficiency and historic preservation and it combines them. And by combining them, it addresses the problem of how you make existing – and, particularly, historically significant buildings – energy efficient. I think that's a well-defined topic that justifies the narrowness of the report.
Cuff: Both historic preservation and energy efficiency are relatively in-group fields that are inaccessible to most people. This report is really accessible.
Watson: Its strengths are that the totality of research and the reporting of research are excellent, both from the detail of what the architect would do to rehab an existing building for energy efficiency and as a guidebook for the architect and the administrator. We criticized it because it doesn't take you from A to Z, it only takes you from G to M, but it does it so well.
Cuff: Within G to M, it's excellent. It's geared to be a useful report, not a documentation of extensive research, so its main goal is its utility, and I think – in that regard – it is exceptionally good.
Watson: Yes, because it combines good technical information with the cues an architect needs. It's targeted to the very busy administrator and architect already working in the field.
Cuff: They've taken a Sullivan building and looked at what it means to make that energy efficient. That's an interesting case, in and of itself.
Watson: I think our reservations were that we were looking for research that went one more step and that engaged the whole process: Did it ask questions about what else we can do before and after doing this? It did not.
Cuff: It's not a compelling piece of research by any means, and doesn't have compelling conclusions. It is very useful, and in that sense I think it is important.
Kuhne: Do you imagine that this will be a manual that we will have on our desks as we work?
Watson: Yes, I think so. If you're doing building energy rehab, it is a very simple, clear document to use. It is exemplary under the terms that it sets for itself.

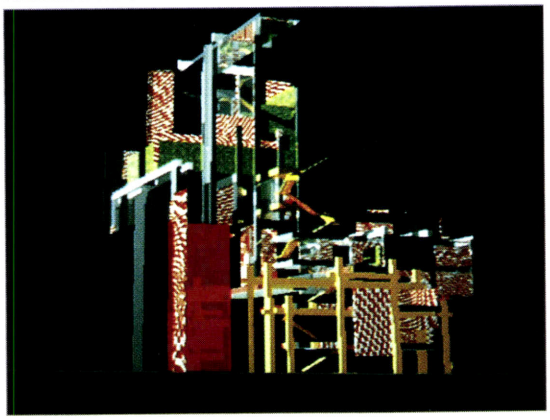
Guidelines to Energy Efficient Building Rehabilitation is available gratis from the New York State Energy Office, Two Rockefeller Plaza, Albany, NY 12223 (518) 474-4995.

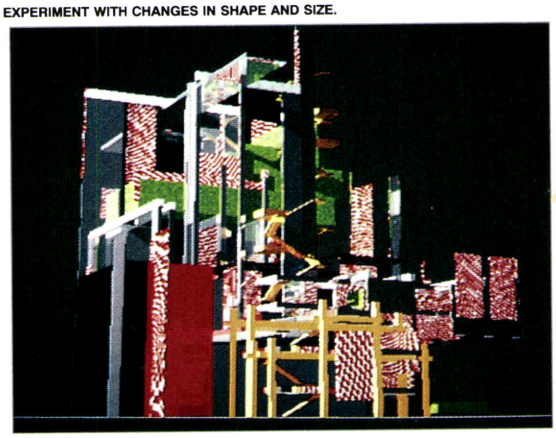
Using Computers Before the Working Drawings





TWEAKING IS THE OPERATION OF PINCHING, TWISTING, OR PULLING AN OBJECT TO EXPERIMENT WITH CHANGES IN SHAPE AND SIZE.





TWEENING IS THE GENERATION OF INTERMEDIATE IMAGES BETWEEN TWO EXTREMES.

Photos: Glenn Goldman

Glenn Goldman and Michael Stephen Zdepski

Project: Pre-Visualization in Architectural Design

This research project explored the applicability of 3D computer visualization in the process and to the products of architectural design. Using computer technology borrowed from the graphic design and film industries, Glenn Goldman and Michael Stephen Zdepski, adjunct professors of architecture at the New Jersey Institute of Technology, studied the way architecture students learned to design with electronic media. They discovered that use of computers for pre-visualization significantly changed the way the students conceptualize, develop, and experience architectural proposals on paper.

Using the computer for pre-visualization allows the designer to manipulate the design in 3D in either an intentional or a random way. The computer image can be tweaked, tweened, abstracted, sliced, transformed, separated, or re-scaled instantaneously. Or the design can be placed in its context by using scanned images of the site.

The study involved working with approximately 300 architecture students, for more than 100,000 hours of computer-based design time over a five-year period.

Principal Researchers/Authors: *School of Architecture, New Jersey Institute of Technology, Newark; (Glenn Goldman and Michael Stephen Zdepski, Associate Professors of Architecture. University Sponsors: Sanford R. Greenfield, Dean, School of Architecture; Gary Thomas, Provost. Imaging: Tom Andrasz, Eric Aubort, Daniel Balto, Sergio Chavarria, Daniel Dressel, Brian Getts, Glenn Goldman, Janine Glatt, James Hennessy, Michael Hoon, Jenny Ling, Stacy Orlando, Marco Salcedo, Chris Szymczak, Michael Stephen Zdepski. Graduate Assistant: Frank A. Occidentale.)*

Client: *New Jersey Department of Higher Education, Trenton, New Jersey.*
Technical Consultants: *Richard B. Norman, Clemson University; Donald Peterson, Design Futures, Inc.; Dennis Bragg, Graphics Software, Inc.*

Jury Comments

Watson: This is a study that asked what computer graphics can do at the earliest conception of design. What is exemplary is the intelligence behind this. It is not the techno-nerd or someone who is looking for the automation of information; it is someone who really understands the design process and has asked a series of questions and come forward with ways that the computer can help the designer from the very first instance of inspiration.
Cuff: We haven't done enough at the front end of the design process trying to figure out how the computer actually helps design.
Watson: The practical application of this is that it helps the designer's imagination. It is a simulation that could replace the napkin or yellow trace as a sketching tool.
Cuff: This answers interesting, important questions that we have not quite answered about computers, like how do you do the work that comes before the working drawings? and can a computer sketch and offer alternatives? These tweaking, twiddling, and tweening are all very interesting routines that allow designers to interact with the medium.
Santos: It is having a conversation with a computer.
Cuff: It is used by the designer to look into his or her own work.
Watson: This is defining the sensitivity of the architectural designer and asking what the thought processes are and how the computer can augment them.

For further information on the pre-visualization research contact: The School of Architecture, New Jersey Institute of Technology, Newark, NJ 07102, (203) 596-3080.

Perspectives

In closing, the jurors comment on the body of work as it reflects on the state of the profession.

Jurors' Roundtable

Donald Watson: What I'm really happy about is that the quality of the research projects argues for an engagement between research and design. In a sense they should not be considered two habits of mind, and I think that the architectural profession will be greatly enriched if it embraces all of the research skills, which include scholarship and design as exploration as well as building science, to look at its own assumptions and values very critically. I think you have evidence in the research awards of the importance of research as essential to support the reflective and ethical practitioner.

Dana Cuff: The thing that I find distressing in the research category is that I don't think we've got a representative sample of some of the best research that's going on in the country. There is a lot of work being done in the schools that is not being submitted. I'm not quite sure why, but I think there might be some advantage to encourage some of the student research, particularly at the master's level, to be submitted to the magazine. I think it would promote the idea of research that has a critical component and a design component, on a fairly high level.

If I were to state the problem of architecture in the '90s it would be regarding the public agenda. [Architects] are slowly but surely being more and more controlled; we assume less and less responsibility. We've been pushed out of responsibility by the public and by neighborhood organizations and private development as well. We should definitely try and find a place for these highly useful public-contact kinds of projects that have been submitted, in order to address this critical problem of our role in society.

Dean Macris: I didn't think our set of urban design submissions produced a singular, exceptional project. I did think the quality of the submissions was very good, and that there has been more attention to detail than in recent years. . . I was very pleased to see that the profession is moving more sensitively in that direction. But it raises, again, the question in my mind about the submission requirements. First of all, I thought there was great disparity in the one-page summaries, which are supposed to let us know very quickly what is the assignment, what are the objectives of this project, the dimension of it, what were the challenges, and why did the submitter believe that there was something exceptional or unique about the project. We had to dig too much to find all that for ourselves, just to sort out the basics. And that raises the question in my mind that so much of the judging in architecture seems to be going on without understanding what context the building is going to be sitting in, and what the architect, as a responsible professional, needs to address in [that] setting. Urban design projects are commissioned to get things going that no particular client or developer intends to build. Cities often stimulate investment by commissioning an urban design project.

"Research and design should not be considered two habits of mind. . . The architectural profession will be greatly enriched if it embraces all of the research skills to look at its own assumptions and values very critically."

Donald Watson

"[Architects have] been pushed out of responsibility by the public . . . We should definitely try and find a place for these highly useful public-contact kinds of projects . . in order to address this critical problem of our role in society."

Dana Cuff

"We have an obligation to restate for our time, and in our words, the design intent that has existed for 2000 years, and that is the creation of significant places in the physical environment."

Eric Kuhne

Samuel Mockbee: Well, I think P/A is often criticized for the repeated appearances of certain architects in this issue. We certainly came into this and only talked about the projects themselves. But the reason those architects reemerge each year is because they're basing their work on a lot of time and effort. They're not doing these things in a quick way, and it's their knowledge, built up over a period of time that the rest of us can pick up on. It's a universal sort of appeal that those architects give us. Sure, we'd like to discover somebody new, but so much of the work we see is not based on any sort of principle; it's just thrown out there. You've got to go home and do your homework, and it takes years to do this. Architecture is a hard profession, and you're not going to be able to just whip out a project and get in P/A. A lot of people misunderstand that. There are no child prodigies in architecture; it's an old man's profession. . . and an old woman's profession.

Eric Kuhne: I think there was a real devotion to finding people who express ideas architecturally, as opposed to simply conceiving ideas. In the end, we translate ideas into architectural and urban form; it's our job. As far as P/A is concerned, it's important to me that that legacy be maintained, that quality and insistence on the translation be regarded as the primary purpose. The comfort that all of us shared on a few of the projects that made it to the award level stemmed from the implication that they had advanced innovation in research, in urban design, and in architecture. And as much as these categories exist as a way to divide entrants, in the end those that have excelled have been the ones that have pushed each of those fields the furthest. We

"In terms of trying to regain some kind of initiative vis-à-vis the public . . . I think it is a very destructive tactic that we are simply and systematically divorcing ourselves from those operations where, if we were involved, we would have the greatest impact. . ."

Rem Koolhaas

"I believe that architecture is composed of layers of issues, all of which have to be articulated and integrated in the process of making something that's really worth discussing. . . I did not get the sense that we were a profession that was really thinking at any profound level."

Adèle Santos

have an obligation to restate for our time, and in our words, the design intent that has existed for 2000 years: that is, the creation of significant places in the physical environment. The projects that have been selected do a reasonably good job of assembling an intent for our time, as well as restating objectives that have been appearing in treatises since Vitruvius.

Ralph Johnson: I think I came here expecting to see a real change or innovation of some kind in architecture, and instead really not finding a watershed in terms of basic change. I'm not sure that that's really a negative thing. I think people are refining existing ideas, and there's an evolution occurring of ideas from the past, either in terms of Modern architecture, or newer ideas that have evolved in the works of some of the better known architects that we've reviewed. In terms of technology, we saw a lot of beautiful, seductive technological projects that maybe had an over-romanticized notion of technology initially; and more interesting for the future is to see architects deal with the current technology, instead of with outmoded notions of overly complicated, 19th-Century kind of architectural technology. What excited me the most were people that dealt with creative solutions to the very common problems that most architects deal with, such as the speculative office building in the suburbs or the multifamily housing project.

Rem Koolhaas: Ralph was saying that there was nothing new, no surprises. I think there were many surprises, but I think that as soon as we were surprised [by a project] we sent it off to bite the dust. . . Our aesthetic judgment addressed a vast amount of unbelievably rich inventions . . . which together form maybe the first sign of some incipient revolution. The only thing is that we are not able to look at them. We find them ugly, we find them bad, and therefore we reject them. And I think that is a very paradoxical outcome that here in the '90s we as architects are still most comfortable with discussing the single house, maybe two houses or maybe a series of apartments or a very gentrified piece of urban design, and we simply keep the enemy and the danger away from us. That gives the procedure for me a bizarre unreality. In terms of trying to regain some kind of initiative vis-à-vis the public, in terms of regaining some power, if I may use the obscene word, I think it is a very destructive tactic that we are systematically divorcing ourselves from those operations where, if we were involved, we would have the greatest impact.

"So much of the judging in architecture seems to be going on without understanding what context the building is going to be sitting in . . . In the future we ought to know more about those kinds of things in order to elevate the sophistication of the judging."

Dean Macris

"The reason [certain] architects reemerge each year is because . . . it's their knowledge, built up over a period of time, that the rest of us can pick up on. . . There are no child prodigies in architecture; it's an old man's profession."

Samuel Mockbee

"I think people are refining existing ideas . . . What excited me the most [were] creative solutions to the very common problems that most architects deal with, such as the speculative office building in the suburbs or the multifamily housing project."

Ralph Johnson

Adèle Santos: The truth is, for all the provocation, that many projects are in the reject pile because at certain levels they were totally inept.

Koolhaas: Sure, on the level of taste they were absolutely inept. But it's only a very limited judgment, given what is at stake. So we have spent two days, have done our duty as the taste-making establishment, but there is a contradiction in doing that neatly and categorically, while bemoaning the disintegration of our status, because we don't deal with it.

Santos: Unfortunately, in the end, you're able to discuss the least complex projects because those are the ones you can really understand in the time frame, which is honestly a problem.

Koolhaas: I think [the jury decisions] are based on a frame of reference that is moralistic, and aesthetically judgmental, and which doesn't deal with the world of evidence.

Santos: I was seriously expecting that we would have projects on the table that would be involved with key questions of our time, whether issues of use, or use in combination, or type or location, that there would be some serious intellectual quest. The second thing I expected is that there would be a reasonably based concept or series of concepts that could be articulated, that weren't just a matter of words (because most of the texts were really horrendous, and almost couldn't be read). I believe that architecture is composed of layers of issues, all of which have to be articulated and integrated in the process of making something that's really worth discussing. We had no end of one-liners, and even they weren't particularly well discussed, and the way they were presented wasn't particularly accessible. What we got instead of the reality of architecture, which is in fact truly complex, were a lot of designs that were complex for complexity's sake. . . It was the juggling of certain kinds of volumes and juxtapositions, and fragmenting, and then refragmenting. There was no concept, no idea, no question. So what we're dealing with now is just another whole formalism. . . I find this really problematic because we have to have intellect. We're not just making form. I did not get the sense that we were a profession that was really thinking at any profound level.

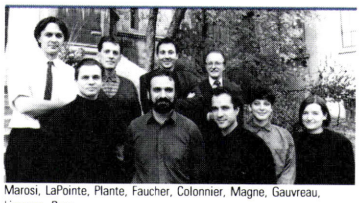
Profiles of Winning Firms

These profiles are based on firms' responses to a questionnaire, edited to meet space limitations.

Past winners in the P/A Awards program, cited below, have been published in the January P/A for the year listed. Other P/A articles listed are features on completed work.

Photos are courtesy of the firms, except as noted.

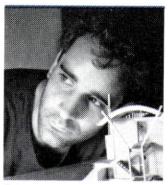
William R. Alschuler (Future Museums) *New York. Founded 1987; one professional.*
William R. Alschuler: *BA Astronomy, Harvard, 1967; PhD, Astronomy, U.C. Santa Cruz, 1974. Assistant Professor, FIT/SUNY.*



Marosi, LaPointe, Plante, Faucher, Colonnier, Magne, Gauvreau, Limoges, Ross

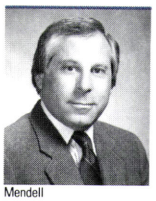
Blouin et Associés; Lemoyne, Lapointe Magne; Werleman Guy McMahon; Gérin-Lajoie, *Montreal, Québec. A joint venture.*
Michel Lapointe, *Order of Architects of Québec (OAQ): B Arch, Université de Montréal, 1974.*
Robert Magne, *OAQ: B Arch, McGill U., 1976.*
Erik Marosi, *OAQ: B Arch, McGill U., 1976; M Arch, Princeton, 1984. Adjunct Professor, McGill.*

Cardew



Acton

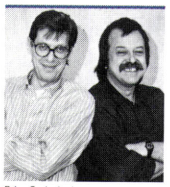
Peter Cardew Architects, *Vancouver, B.C. Founded 1980 (previously partner with RIA Architects); four professionals, two registered. Four Canadian Architect Awards: 1990, Stone Band School, B.C.; 1988, Lach Klan School Industrial Arts Shop, Kitkatla, B.C.; 1985, CN Pavilion – Expo 86.*
Peter Cardew, *MAIBC, RAIC, RCA: Diploma in Architecture, Kingston College of Art, England, 1965. Academician, Royal Canadian Academy of Arts; Lecturer, U.B.C., Vancouver.*
Russell Acton: *Diploma in Building Technology, B.C. Inst. of Technology, 1981; B Arch, Carleton U., Ottawa, 1987.*



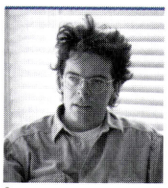
Mendell

Sloan

Cannon, *Grand Island, NY. Founded 1945; 300 professionals, 72 registered; other offices in Boston, Buffalo, New York, St. Louis, Washington, D.C. National Historic Preservation Award, American Planning Association Awards, and eight various AIA awards.*
Mark R. Mendell, *AIA: Certificate, Politecnico di Milano, Italy; B Arch, Rhode Island School of Design, Providence.*
Alan M.H. Sloan: *Graduate, Institute of HVAC Engineers, Great Britain; South Bank Polytechnic Institute, London; Stowe College of Engineering, Glasgow, Scotland.*

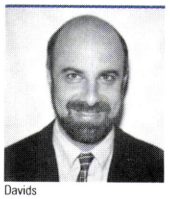


Prix, Swiczinsky



Stepper

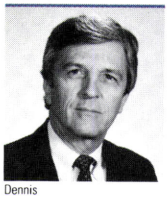
Coop Himmelblau, *Vienna, Austria/Los Angeles. Founded 1968; 23 professionals. P/A Citation, 1990, Arts Park, Los Angeles.*
Wolf D. Prix: *Technical U., Vienna, 1968. Professor,Hochschule für Angewandte Kunst, Vienna, and Southern Calif. Inst. of Architecture.*
Helmut Swiczinsky: *Technical U., Vienna, 1968.*
Frank Stepper: *Technical U., Stuttgart, 1985.*



Davids

Killory

Davids Killory Architects, *San Diego. Founded 1985 in the United Kingdom; two professionals, two registered. AIA National Honor Award, Observatory House, 1990.*
Christine Killory, *AIA, RIBA: Diploma, AA, London, 1983; M Arch, UCLA, 1991.*
René Davids, *AIA: B Arch, Universidad de Chile; MA Royal College of Art, 1978.*

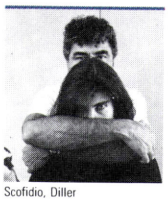


Dennis

Thorkildsen

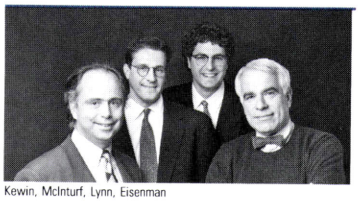
Geissenhainer

Michael Dennis & Associates, *Boston. Founded 1989 (Wells/Koetter/Dennis, 1970–77; Dennis, Clark & Associates, 1983–89; six professionals, two registered. P/A Citation, 1988, Carnegie Mellon University.*
Michael Dennis, *RA: B Arch, U. Oregon, 1962; Professor of Architecture, Cornell.*
Erik Thorkildsen, *RA: B Arch, 1979, and M Arch, 1983, U. Virginia. Design Critic, BAC.*
Lori Geissenhainer: *M Arch, U. Virginia, 1986. Design Critic, BAC.*



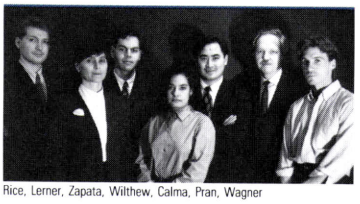
Scofidio, Diller

Diller + Scofidio, *New York. Founded 1979; two professionals, one registered.*
Elizabeth Diller: *B Arch, Cooper Union, 1979. Assistant Professor, Princeton University.*
Ricardo Scofidio, *RA: B Arch, Columbia University. Professor, Cooper Union.*

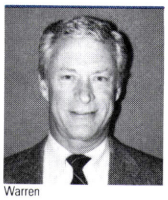


Kewin, McInturf, Lynn, Eisenman

Eisenman Architects, *New York. Founded 1988; 30 professionals, 6 registered. P/A Award, 1990, Banyoles Olympic Hotel, Banyoles, Spain. P/A Citation, 1990, Carnegie Mellon Research Institute, Pittsburgh, Penn. Gold Medal, Fifth World Biennial of Architecture, 1989,* House of Cards.
Peter Eisenman, *FAIA: MA and PhD, Univ. of Cambridge, England; B Arch and M Arch, Cornell. Professor, Cooper Union and U. Illinois, Chicago. Brunner Award, Academy of Arts & Letters, 1984.*



Rice, Lerner, Zapata, Wilthew, Calma, Pran, Wagner



Warren

Ellerbe Becket, Inc., *New York. Founded 1909; 1024 professionals, 298 registered; previously Ellerbe Associates and Welton Becket Associates; other offices in Minneapolis, St. Paul, Chesterfield, Kansas City, Washington, D.C., and Santa Monica. P/A Award, 1990, U. Minnesota School of Architecture (with Steven Holl Architects). P/A Award, 1989, Schibsted Gruppen Headquarters, Oslo, Norway.*
Peter Pran, *AIA, MNAL: B Arch, Oslo Arkitekthoÿskole, Oslo U., Norway; M Arch, Illinois Institute of Techology, 1969. Adjunct Professor, New York Institute of Technology; Visiting Professor, Kanto Gakuin University, Yokohama/Tokyo, Japan.*

Carlos Zapata: *M Arch, Columbia, 1988; B Arch, Pratt Inst., 1984. Faculty, Parsons School of Design; Assistant Adjunct Professor, New York Institute of Technology.*
Peter Warren, *OAA, MRAIC: B Arch, Toronto, 1958; M Arch, Yale, 1963.*

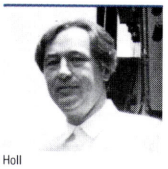
Goldman

Zdepski

Glenn Goldman and Michael Stephen Zdepski, *School of Architecture, New Jersey Institute of Technology, Newark, New Jersey. School of Architecture founded 1974.*
Glenn Goldman, *AIA: BA Columbia, 1974; M Arch, Harvard, 1978. Associate Professor, NJIT.*
Michael Stephen Zdepski, *RA: B Arch, Syracuse, 1969; M Arch, U. Penn., 1970. Associate Professor,*

Iliesco, Steelman, DeRochi

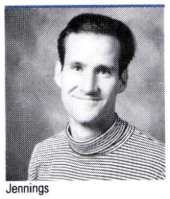
The Hillier Group, *Princeton, New Jersey. Founded 1966; 182 professionals, 90 registered; another office in Philadelphia. P/A Citation, 1988, Arizona State University College of Architecture and Environmental Design (P/A, May 1990).*
Steven F. DeRochi, *AIA: BA and Master of Fine Arts, Princeton.*
Terry D. Steelman, *AIA: M Arch, Washington U.*
Sanda D. Iliescu: *BSE Civil Engineering and M Arch, Princeton. Lecturer, Princeton.*

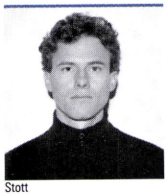


Holl

Steven Holl Architects, *New York. Founded 1977; four professionals, four registered. P/A Awards, 1990, College of Architecture and Landscape Architecture, U. Minnesota, Minneapolis (with Ellerbe Becket), and American Memorial Library, Berlin. P/A Citation, 1986, and AIA National Honor Award, 1988, Berkowitz-Odgis House, Martha's Vineyard, Mass. (P/A Dec 1988). P/A Citation, 1987, Mixed Use Building, Seaside, Fla. (P/A Aug. 1989). Steven Holl, AIA: B Arch U. of Washington, 1971, Professor, Columbia.*
Steven Holl, *AIA: B Arch, U. of Washington, 1971, Professor, Columbia.*
Hideaki Ariizumi, *B Arch, Tokyo Inst. of Technology, 1974.*

Holt Hinshaw Pfau Jones Architects, *San Francisco. Founded 1980 (Holt & Hinshaw until 1987); second office, Los Angeles. P/A Citation, 1990, Central Chiller Plant, UCLA. P/A Award, 1989, Astronauts Memorial, Kennedy Space Center, Fla. P/A Citation, 1988, Bridgeway Science and Industry, Newark, Calif. P/A Award, 1987, Right Away Redy Mix, Oakland, Calif. Principals hold degrees from Harvard, U. of Manchester (UK), Columbia, and UC Berkeley.*

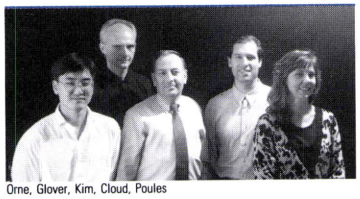

Jennings


Stott

Holmes

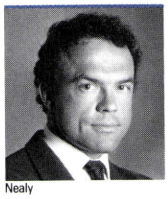
Jim Jennings Arkhitekture, *San Francisco. Founded 1986, previously Jennings and Stout; six professionals, two registered; P/A Citation, 1983, EastFace Athletic Club, Stateline, Nevada.*
Jim Jennings, *AIA, NCARB: B Arch, Berkeley, 1966. Adjunct professor, California College of Arts & Crafts.*
Charles Stott: *B Arch, California Polytechnic, 1987.*
John Holmes: *B Arch, University of Oregon, 1982.*

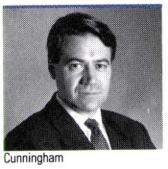
Jerde


Orne, Glover, Kim, Cloud, Poules

The Jerde Partnership, Inc., *Venice, Calif. Founded 1977; 60 professional, 30 registered.*
Jon A. Jerde, *FAIA: B Arch, U. Southern California.*
Bob Cloud, *AIA/CSI: B Arch, U. Washington.*
Richard Orne, *RA: B Arch, Southern California Institute of Architecture.*

Pedersen


Nealy


Cunningham

Kohn Pedersen Fox Associates, *New York. Founded 1976; 155 professionals, 61 registered; another office in London. AIA Firm Award, 1990. P/A Citation, 1989, Rockefeller Plaza West. P/A Citation, 1987, Station Center, White Plains, NY. AIA Honor Award, Procter & Gamble offices, Cincinnati, 1987 (P/A, Oct. 1985). AIA Honor Award, 333 Wacker Drive, Chicago, 1984 (P/A Oct. 1983).*
William Pedersen, *FAIA: B Arch, U. Minnesota, 1961; M Arch, MIT, 1963.*
Craig Benton Nealy, *AIA: B Arch, 1980, and M Urban Design, 1981, Cornell.*
William H. Cunningham, *AIA: B Arch, Cornell, 1973.*

Lorenz & Williams, *Cincinnati. Founded 1927, 30 professionals, 23 registered. Other offices in Dayton and Columbus.*
James W. Harrell, *AIA: B Arch, U. Cincinnati, 1963.*
Richard M. Roediger, *AIA: B Arch, U. Cincinnati, 1957.*

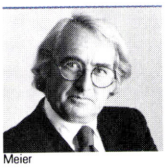
Rankin, Silvetti, Tashima

Silvetti, Lofgren, Perez, Machado

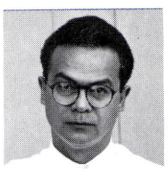
Machado & Silvetti Associates, Inc., *Boston. Founded 1985; 5 professionals, 3 registered. P/A First Award, 1985, Four Squares in Leonforte. P/A Award, 1985, house at Lake Pergusa. P/A First Award, 1980, the Steps of Providence. P/A Citation, 1978, house in Tunisia. P/A Citation, 1976, Fountain House.*
Rodolfo Machado: *Dipl. Arch., U. Buenos Aires, 1967; M Arch, UC Berkeley, 1970. Adjunct professor, Harvard.*
Jorge Silvetti: *Dipl. Arch., U. Buenos Aires, 1966; M Arch, UC Berkeley, 1969; MA Harvard, 1983. Professor, Harvard.*
Peter Lofgren, *AIA: B Arch, RISD, 1981; M Arch, Harvard, 1987.*
Adolfo Perez, *AIA: M Arch, Harvard, 1986.*

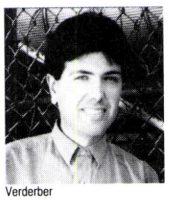
McKay

Donald McKay & Company, Ltd., *Toronto. Founded 1989; four professionals.*
Donald McKay: *B Arch, U. Toronto, 1973. Associate professor, U. Waterloo.*


Meier

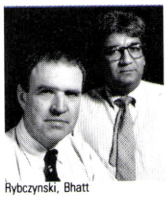
Richard Meier & Partners, *New York. Founded 1963; 100 professionals, 45 registered; second office, Los Angeles. P/A Citation, 1990, Canal+ Headquarters, Paris. P/A Citation, 1989, Oregon Eye Center, Portland. AIA Honor Awards: Twin Parks Northeast Housing, New York; Smith House, Darien, Conn.; Westbeth Artists' Housing, New York; Douglas House, Harbor Springs, Mich. (P/A, July 1975); Bronx Developmental Center, New York (P/A, July 1977); Hartford Seminary, Hartford, Conn., High Museum of Art, Atlanta; Atheneum, New Harmony, Ind. (P/A, Jan. 1979); Museum of Decorative Arts, Frankfurt, West Germany (P/A, June 1985), Westchester House, Westchester, New York.*
Richard Meier, *FAIA, Honorary Fellow, RIBA: B Arch, Cornell, 1957. American Academy of Arts and Letters. Officer of Arts and Letters (France). Pritzker Architecture Prize, 1984. Gold Medal, Royal Institute of British Architects, 1988.*


Refuerzo


Verderber

R-2 ARCH (Research to Architecture, Inc.), *Los Angeles and New Orleans. Founded 1986; two to four professionals. P/A Award, 1989.*
Ben J. Refuerzo: *BA and M Arch, UC Berkeley, 1975, ArchD candidate, U. Michigan. Assistant Professor, UCLA.*
Stephen F. Verderber: *B Arch, 1975, and M Arch, 1977 U. Wisconsin–Milwaukee; ArchD, U. Michigan, 1982. Associate Professor, Tulane U.*
Alan J. Plattus, *Architectural and Urban Design Consultant, New Haven. One professional.*
Alan J. Plattus: *BA Yale, 1976; M Arch, Princeton, 1979. Associate Dean and Associate Professor, Yale.*

Quennell Rothschild Associates, *Landscape Architects, New York. 12 professionals, 6 registered landscape architects.*
Nicholas Quennell, *RLA, RA, FSLA, ARIBA: Dipl., AA, 1956; MLA, Harvard, 1969. Adjunct Associate professor, Columbia.*


Rybczynski, Bhatt

Witold Rybczynski & Vikram Bhatt, *McGill University, Montreal. Founded 1975; two professionals, one registered.*
Witold Rybczynski, *OAQ: B Arch, 1966, and M Arch, 1972, McGill. Professor, McGill.*
Vikram Bhatt: *Dipl., Arch, Ahmedabad, 1973; M Arch, McGill, 1975.*

Skidmore, Owings & Merrill, *New York. Founded 1936; 316 professionals, 76 registered; offices in Chicago, Los Angeles, San Francisco, Washington, D.C., London.*
Karen B. Alschuler, *AICP: MCP, UC Berkeley, 1969.*
Linda Morgan: *BA Smith College, 1983.*
Hal Hayes, *RA: B Arch, Carnegie Mellon U., 1982.*

Bernard Tschumi Architects, *New York. Founded 1982. 15 professionals, five registered; second office in Paris. P/A Award, 1985, Parc de la Villette, Paris (P/A, Nov. 89).*
Bernard Tschumi, *RA: Dipl. Arch, ETH, 1969. Dean, Columbia School of Architecture, Preservation, and Planning.*
Robert Young: *BA, Dartmouth, 1984; M Arch, Yale, 1988.*

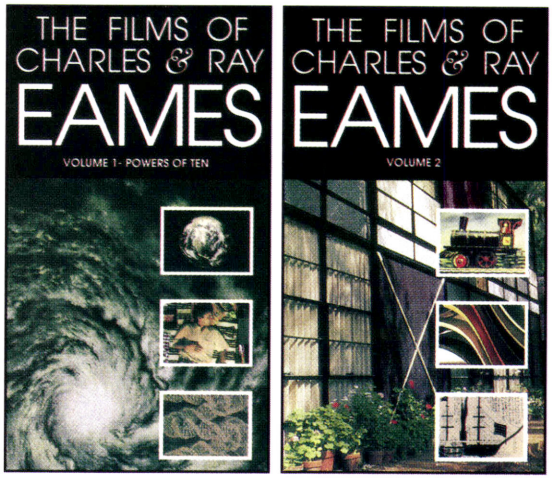
Mattheis, Valerio, Hayes

Valerio-Associates, *Chicago. Founded 1988 (previously Chrysalis Corp.); six professionals, three registered. AIA Honor Award, 1981, 38 East Schiller Residence.*
Joseph M. Valerio, *AIA: B Arch, U. Michigan, 1970; M Arch, UCLA, 1972.*
Randall Mattheis, *RA: BS, Arch Studies, U. Wisconsin–Milwaukee, 1983; M Arch, U. Penn, 1986.*
David Jennerjahn, *RA: BS, Arch Studies, 1983, and M Arch, 1985, U. Wisconsin–Milwaukee.*

Books: Architecture on the Small Screen

A number of buildings and architects are in the focus of the video camera;

P/A reviews four recent productions.



The Films of Charles and Ray Eames *(part of a yet-to-be-completed 10-volume set), Lucia Eames Demetrios, executive producer, Eames Demetrios and Shelley Mills, producers, Pyramid Film & Video, Los Angeles, 1989, VHS, vols. 1 (21 mins.), $39.95, and 2 (62 mins.), $59.95 purchase.*

With more than 85 films to their credit, the Eameses took a medium little known to them and used it to enhance and expand upon their experiences, their ideas, and their curiosity. The films are appealing on two levels: first, as pure nostalgia for a time, a place, and people no longer here, and second, as a vehicle to give us further insight into the Eameses' singular ability to perceive design as an element that pervades our world.

The films are all explorations, be it into a specific design process, product use, a subject, or an object. In Volume 1, *A Rough Sketch For a Proposed Film Dealing with the Powers of Ten and the Relative Size of Things* (1968) and the *Powers of Ten* (1978) investigate the exponential powers of ten in time and space with a clever manipulation of travel-by-film. Volume 2 holds a more diverse mix. Among its seven films are: *Blacktop* (1952) in which Charles Eames, intrigued by the flow of water across an asphalt playground, filmed the movement of liquid on pavement; *House After Five Years of Living* (1955), a documentation of the Eameses' own house and studio through a series of stills taken by Mr. Eames, demonstrating his life-long fascination with detail; and *Toccata For Toy Trains* (1957), a playful journey by train and a commentary on the quality of craftsmanship in toy train construction as a reflection of society at different times.

The videos, each of which opens with a biography of the designers narrated by Gregory Peck, make for a most worthwhile investment. Viewing the films makes one wish to have had the chance to meet with Charles and Ray Eames for even a few moments. **Abby Bussel** ■

Deconstructivist Architects, *part of an ongoing series on the profession, Michael Blackwood for Michael Blackwood Productions, New York, 1989, VHS, (56 mins.), $110.00 rental, $290.00 purchase.*

With the 1988 Museum of Modern Art exhibition as its point of departure and inspiration, this film attempts to encapsulate a slippery subject: Deconstructivism, its tenets, and major players. Although it arrives at no concrete conclusions about the movement/style/trend, the film, written and narrated by Joseph Giovannini, does provide many candid voices and appealing on-location imagery.

Footage of the exhibition and its all-star symposium (Jeffrey Kipnis, Rosalind Krauss, Mark Wigley, etc.) is intertwined with interviews of architects and critics. Peter Eisenman and his theory guru Jacques Derrida make several appearances, and Zaha Hadid, Bernard Tschumi, Frank Gehry, Daniel Libeskind, the Coop Himmelblau partners, Rem Koolhaas, Hani Rashid and Lisa Couture (representing second-generation Deconers), Heinrich Klotz, Michael Sorkin, and others are each given a platform (office or building site) from which to make mini-manifestoes on their medium and discuss their work. Seeing these celebrity practitioners on their own turf – Eisenman accessorized with a hard hat and bow tie on the then-unfinished Wexner Center site, or Rem Koolhaas taking us through the Dance Theater of The Hague – positions them on lofty but accessible ground.

Though it relies heavily on MoMA's exhibition, the film does take a long, honest look at a difficult subject and its fascinating (and ever expanding) cast of characters. In the end, it is a collage piece that perhaps unintentionally asks: Are the parts greater than the whole? **Abby Bussel** ■

(continued on page 164)

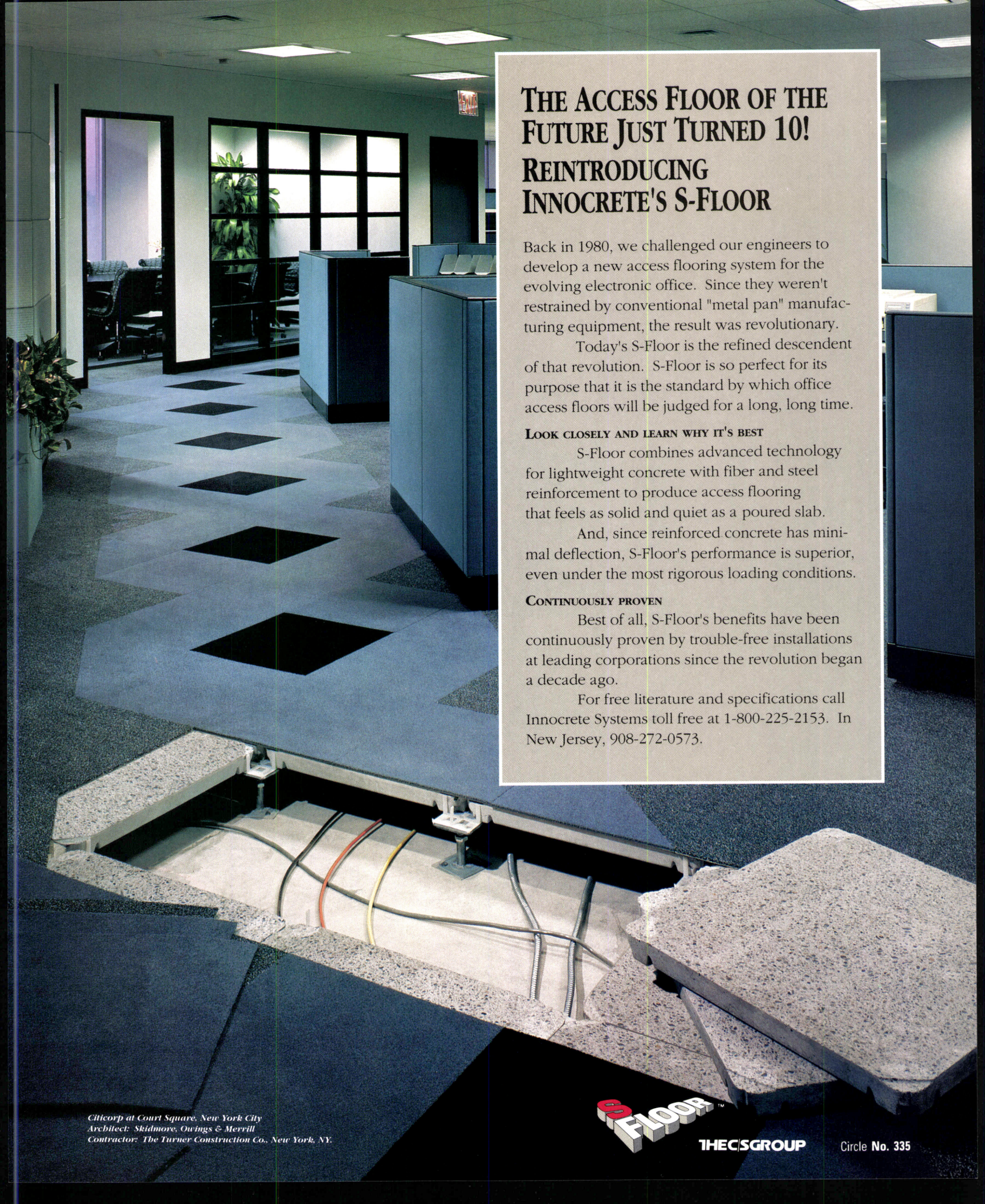
Books of Note

Native American Architecture *by Peter Nabokov and Robert Easton, Oxford University Press, New York, 1989, 432 pp., illus., $22.50, paper.*
Native American building types and village planning are thoroughly documented and analyzed within the context of ritual, religion, and culture.

Fundamentals of Building Construction: Materials *second edition by Edward Allen, Wiley, New York, 1990, 803 pp., illus., $54.95.*
A well written introduction to the concepts that govern building systems, this is a text for structures courses and an accessible office reference.

The Lady Architects: Lois Lilley Howe, Eleanor Manning, and Mary Almy, 1893–1937 *by Doris Cole and Karen Cord Taylor, Midmarch Arts Press, New York, 1990, 145 pp., illus., $11.50, paper.*
The title may make some cringe, but the story of the all-women firm Howe, Manning & Almy, Boston, is an eye-opener for those unfamiliar with the early days of women in architecture.

Art and Architecture Thesaurus, 3 vols., *The Getty Art History Information Program and Oxford University Press, New York, 1990, 1800 pp., $250.00, hardcover or computer diskettes.*
A reference for scholars, librarians, and cataloguers, this listing of synonymous and hierarchical relationships is the field's most detailed index, encompassing 47,000 terms; yearly supplements will follow.



THE ACCESS FLOOR OF THE FUTURE JUST TURNED 10!

REINTRODUCING INNOCRETE'S S-FLOOR

Back in 1980, we challenged our engineers to develop a new access flooring system for the evolving electronic office. Since they weren't restrained by conventional "metal pan" manufacturing equipment, the result was revolutionary.

Today's S-Floor is the refined descendent of that revolution. S-Floor is so perfect for its purpose that it is the standard by which office access floors will be judged for a long, long time.

LOOK CLOSELY AND LEARN WHY IT'S BEST

S-Floor combines advanced technology for lightweight concrete with fiber and steel reinforcement to produce access flooring that feels as solid and quiet as a poured slab.

And, since reinforced concrete has minimal deflection, S-Floor's performance is superior, even under the most rigorous loading conditions.

CONTINUOUSLY PROVEN

Best of all, S-Floor's benefits have been continuously proven by trouble-free installations at leading corporations since the revolution began a decade ago.

For free literature and specifications call Innocrete Systems toll free at 1-800-225-2153. In New Jersey, 908-272-0573.

Citicorp at Court Square, New York City
Architect: Skidmore, Owings & Merrill
Contractor: The Turner Construction Co., New York, NY.

S-FLOOR™

THEC/SGROUP

Circle **No. 335**

WE MAKE WINDOWS WHERE MONEY'S NO OBJECT.

AND WHERE MONEY'S PRECISELY THE POINT.

Over the years, we here at Marvin have built something of a reputation for ourselves. We've become the company to call when the plans call for a dazzling, one-of-a-kind masterpiece.

But there's another side to Marvin. A more practical, down-to-earth side. In addition to difficult, one-of-a-kind windows, we make the industry's broadest and most versatile line of standard shapes and sizes.

As a result, you can probably maintain the basic integrity of your design at practically any budget level.

You see, we make windows to order. Which means you can specify the features you want us to build in. And you can specify the features you want us to leave out.

For more information call 1-800-346-5128 (in Minnesota, 1-800-552-1167; in Canada, 1-800-263-6161) or write, Marvin Windows, Warroad, MN 56763.

Sometimes money's no object. Sometimes money's precisely the point. Which is precisely why Marvin Windows are always a smart choice.

MARVIN WINDOWS ARE MADE TO ORDER.

Circle **No. 339** on Reader Service Card

Color
Design
Performance
For further information contact:
HEWI, INC.
2851 Old Tree Drive
Lancaster, PA 17603
Telephone 717-293-1313
Telecopier 717-293-3270
HEWI
Circle No. 323 on Reader Service Card

Sports/Convention: SkyDome

Re·li·abil·i·ty \ri-,li-e-'bil-et-e \ *n.*
2: The extent to which a test, or measuring procedure yields the same results on repeated trials.

We know our specifiers expect *reliability* not *liability*.

These days the stakes are too high for specifiers and consultants to rely on anything less. *So don't speculate, work with a proven performer.*

Sarnafil thermoplastic membranes have been putting the proof in performance for specifiers and consultants for over 25 years. Our basic, original formulation has remained unchanged... still pliable... still hot-weldable... still watertight... and always reinforced since day one.

Specifiers and consultants know our roofs will not only *work* today, they'll *perform* tomorrow.

Sarnafil®
Roofing Systems

Sarnafil *defines* successful roofing.
1-800-451-2504

For your next new or re-roofing project,we've made it easier than ever to work with us. Simply fill out the form below and FAX to us for immediate assistance or further information.
Sarnafil Roofing Systems: FAX 1-617-828-5365

PA1/91

Name: _____

Company: _____

Title: _____

☐ Architect (in firm) ☐ Project Manager ☐ Spec-writer ☐ Engineer(ing) Firm ☐ Roofing Consultant

Address (we need street address to ship UPS) _____

City _____ State _____ Zip _____

Phone (_____) _____

☐ Yes, please have a Sarnafil rep. call on me **IMMEDIATELY** for a roofing spec., that we are working on.

☐ Yes, I would like to view **Sarnafil's Video** on questions specifiers and owners should ask when specifying the next roofing project.

☐ Yes, I would be interested in **Sarnafil Computerized Details and Specifications on floppy disk.**

☐ No, We have no immediate need, but please arrange to have **"specification" information** forwarded to us.

Circle **No. 316** on Reader Service Card

CIRCLE REDMONT®

GLASS BLOCK PANELS

Products Engineered to Last a lifetime

ARIZONA STATE UNIVERSITY
COLLEGE OF ARCHITECTURE
AND ENVIRONMENTAL DESIGN
TEMPE, ARIZONA
SOLARWHITE ALUMINUM
ASSEMBLY
ARCHITECT: THE HILLIER
GROUP
PRINCETON, NEW JERSEY
PHOTOGRAPHY: BOB FREUND
TEMPE, ARIZONA

CAPITAL BANK
MIAMI, FLORIDA
91R STEEL ASSEMBLY
GENSLER & ASSOCIATES
ARCHITECTS
NEW YORK & HOUSTON
PHOTOGRAPHY: NICK
MERRICK,© HEDRICH-
BLESSING
CHICAGO, ILLINOIS

ALL STATE INSURANCE
COMPLEX
NORTHBROOK, ILLINOIS
71R CONCRETE ASSEMBLY
SCHMIDT GARDEN &
ERIKSON, INC.
ARCHITECTS, ENGINEERS
& PLANNERS
CHICAGO, ILLINOIS

DULLES CORNER-CENTRAL
PARK LATHOUSE
HERNDON, VIRGINIA
SOLARWHITE ALUMINUM
ASSEMBLY
OWNER: JOINT VENTURE OF
SEQUOIA BUILDING
CORPORATION AND
BETAWEST PROPERTIES, INC.
DESIGNER: EDAW INC.
ALEXANDRIA, VIRGINIA

Structurally engineered preglazed waterproof glass block assemblies are offered for installation as sky lights, barrel vaults, sky bridges, floor and deck lights, stair treads and landings, sidewalks, wall panels and complete structures. Standard and custom sizes and a variety of glass block designs are available.

"FROM SIDEWALKS TO SKY LIGHTS, YOUR CONCEPT IS ALL THAT IS REQUIRED."

Use your imagination, then call CIRCLE REDMONT for design assistance, engineering, fabrication, and warranty of all its custom and standard systems.

For further information, details and specifications please contact **CIRCLE REDMONT**

Box 4053, Wallingford, CT 06492 (203) 265-3888 (Out of State) 1-800-358-3888 FAX (203) 265-6517

Circle **No. 363**

See us in "Sweets"

- Easy to gun, easy to pump
- Goes on smooth
- No out-gas, no bubbles
- Quick skin-over, no dust trap
- Air cure

Seven performance assured colors. PTI 7130 Polyurethane Sealant meets TT-S-00230C, Class A, Type II and ASTM C-920, Class 25 specifications.

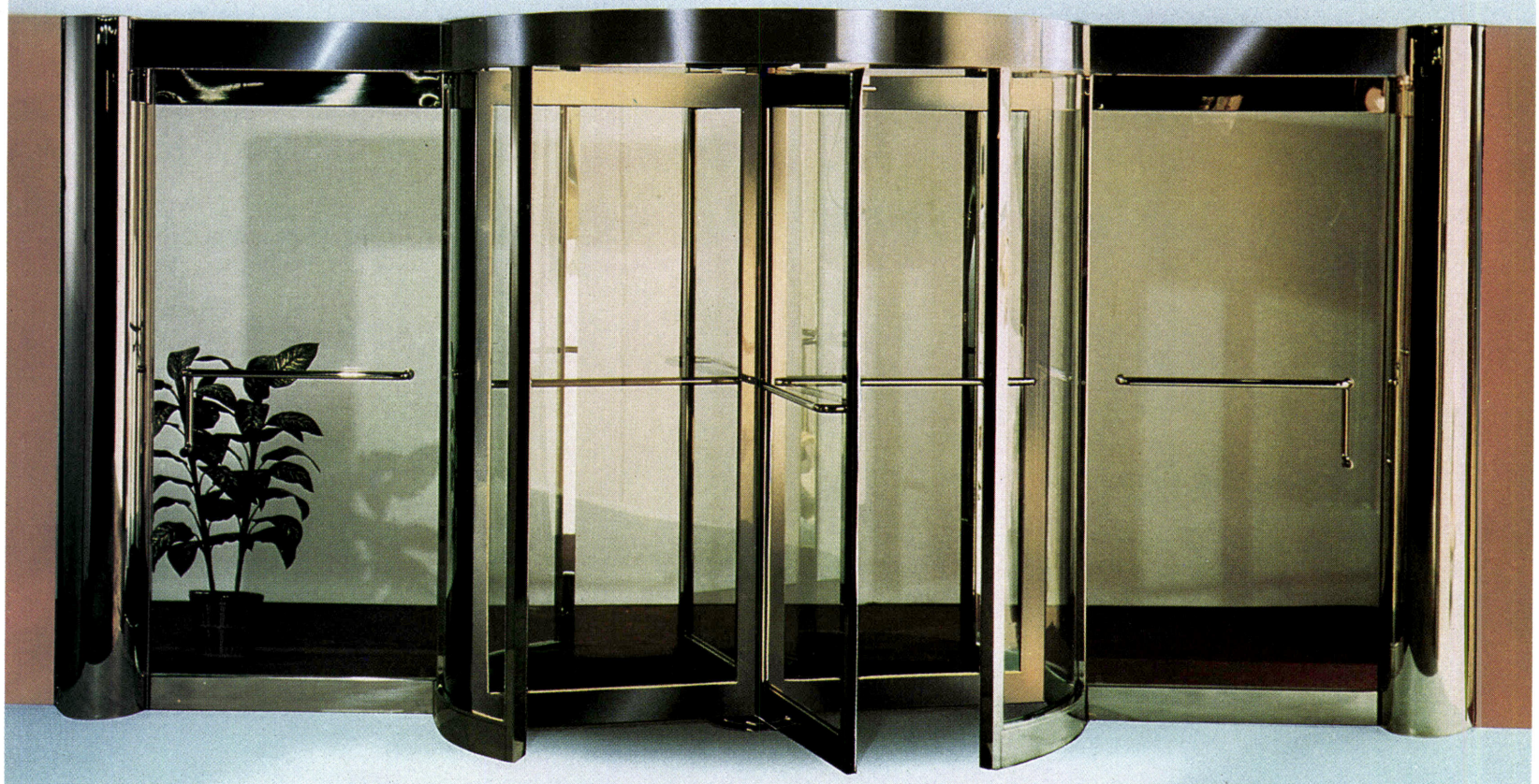
Rely on top quality, high-strength, factory-fresh sealants from PTI.

Call your local distributor for a free demonstration of Urethane 7130 or contact Protective Treatments, Inc., Dayton, Ohio. Tel. 1-800-543-7570. In Ohio 513-890-3150. In Canada: PTI Sealants Ltd., Toronto. Tel. 416-249-7234.

Circle **No. 322**

pti® Sealants

One way or another...



Brite Vue is the best way in!

Brite Vue Swinging Doors, Revolving Doors and Column Covers form a grand entrance

Swinging doors or revolving doors... if they are Brite Vue they are meticulously engineered, built of the finest materials and are highly adaptable to creative architectural design.

REVOLVING DOORS. Brite Vue revolving doors create luxurious appearing entrances and deliver smooth, efficient performance year after year. Available in 3 or 4 wing models. Door wings and enclosures are provided in aluminum, stainless steel and architectural bronze or brass. Doors are of tempered glass. Enclosures are of curved annealed or laminated glass. Speed control mechanism is mounted in overhead canopy or in the floor.

SWINGING DOORS. Having no vertical frame members, Brite Vue tempered glass entry doors, as shown here, provide nearly total vision areas. Rails are furnished in all popular architectural metals and finishes. Brite Vue swinging, balanced, bottom rolling and top-hung stacking doors using continuous and/or corner rails are ideal for interior or exterior applications. Full framed doors are also available.

METAL COLUMN COVERS. Custom covers are fabricated to specifications in all popular architectural metals and finishes. They transform structural columns into pillars of beauty. Perfect raceways for communications and electrical lines, as well as for air conditioning ducts. Brite Vue's design, when requested, permits one half of the column cover to be removed for easy access to the enclosed services.

Write or call today for complete information on all Brite Vue products.

BRITE VUE

Glass Systems, Inc.

A Kawneer Company

1021 Walnut Avenue, Pomona, California 91766 (714) 628-5557

So. Calif. (800) 344-4554, No. Calif. (800) 445-5525, Outside Calif. (800) 423-1885, Telex 757808, FAX (714) 628-5345

Circle **No. 355** on Reader Service Card

Laufen's Charleston 12 x 12 Floor, Charleston 8 x 10 Wall and Nautilus Bath Fixture Collection.

There's A New Wave In Designer Tile.

Tile should have impact. Be bright, bold . . . even radical. That's why Laufen International has designed tile with the kind of graphics, colors and textures that will make your head swim. So brace yourself. Tile like this is bound to make a splash.

IAC/INCEPA TILE from

LAUFEN INTERNATIONAL

1-800-331-3651

Circle **No. 368**

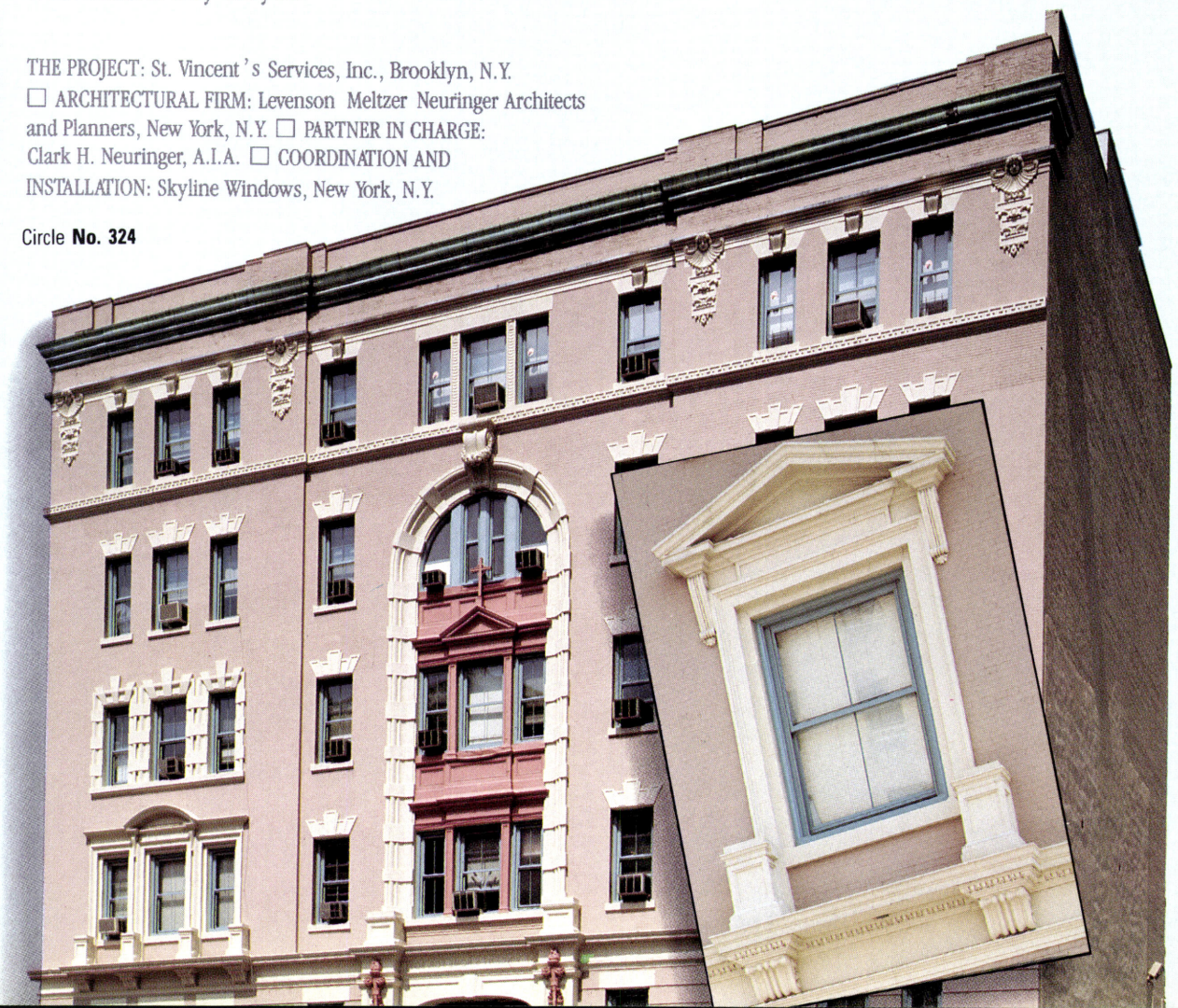
HOW SEASON-ALL GAVE A BUILDING WITH A COLORFUL PAST A COLORFUL FUTURE.

We have to admit, it wasn't easy. In fact, it wasn't even our idea. ☐ The architectural firm, Levenson Meltzer Neuringer, thought of it. They asked us to create a custom color for the windows that would pick up the blue in the terra cotta tiles on the building's facade. We offered Crystal Cave Blue. ☐ After all, they had to put some color back in a structure with such a colorful past. Built in 1905, this building was a foster home to thousands of boys. ☐ But the architects insisted on more than just a perfect color match. You know how demanding good architects can be. ☐ They wanted custom pannings and bending made to fit the building's many curved architectural sections. They even insisted that we match the moldings and muntins of the original windows, using heavy commercial double-hung tilt and fixed lite windows. 225 windows in all. Each and every one installed by Skyline Windows. While the building was fully occupied. ☐ It was no ordinary task. But this was no ordinary building. ☐ Thanks to the careful work of a great architectural firm, with a little help from Season-all, this building is assured of a long and colorful future. ☐ So next time you've got some colorful ideas for a rehab or new design project, call Season-all Architectural Windows at 1-800-999-1947, ext. 219. No matter how tough the assignment, we'll make it easy on you.

SEASON•ALL
WINDOWS AND DOORS

THE PROJECT: St. Vincent's Services, Inc., Brooklyn, N.Y. ☐ ARCHITECTURAL FIRM: Levenson Meltzer Neuringer Architects and Planners, New York, N.Y. ☐ PARTNER IN CHARGE: Clark H. Neuringer, A.I.A. ☐ COORDINATION AND INSTALLATION: Skyline Windows, New York, N.Y.

Circle **No. 324**



CHICAGO

LIGHTFAIR

The only industry-sponsored lighting trade show and conference presenting lighting solutions for architects, engineers, interior designers, facility managers, lighting designers and specifiers.

March 5-7, 1991
Expocenter at
The Merchandise Mart
Chicago, Illinois

Presented By:

IALD

IES

CHICAGO
LIGHTFAIR

For more information please complete and return to:

LIGHTFAIR
AMC Tradeshows
240 Peachtree St. N.W.
Suite 2200
Atlanta, Ga. 30303
404-220-2442

PA

Name_____

Title_____

Company_____

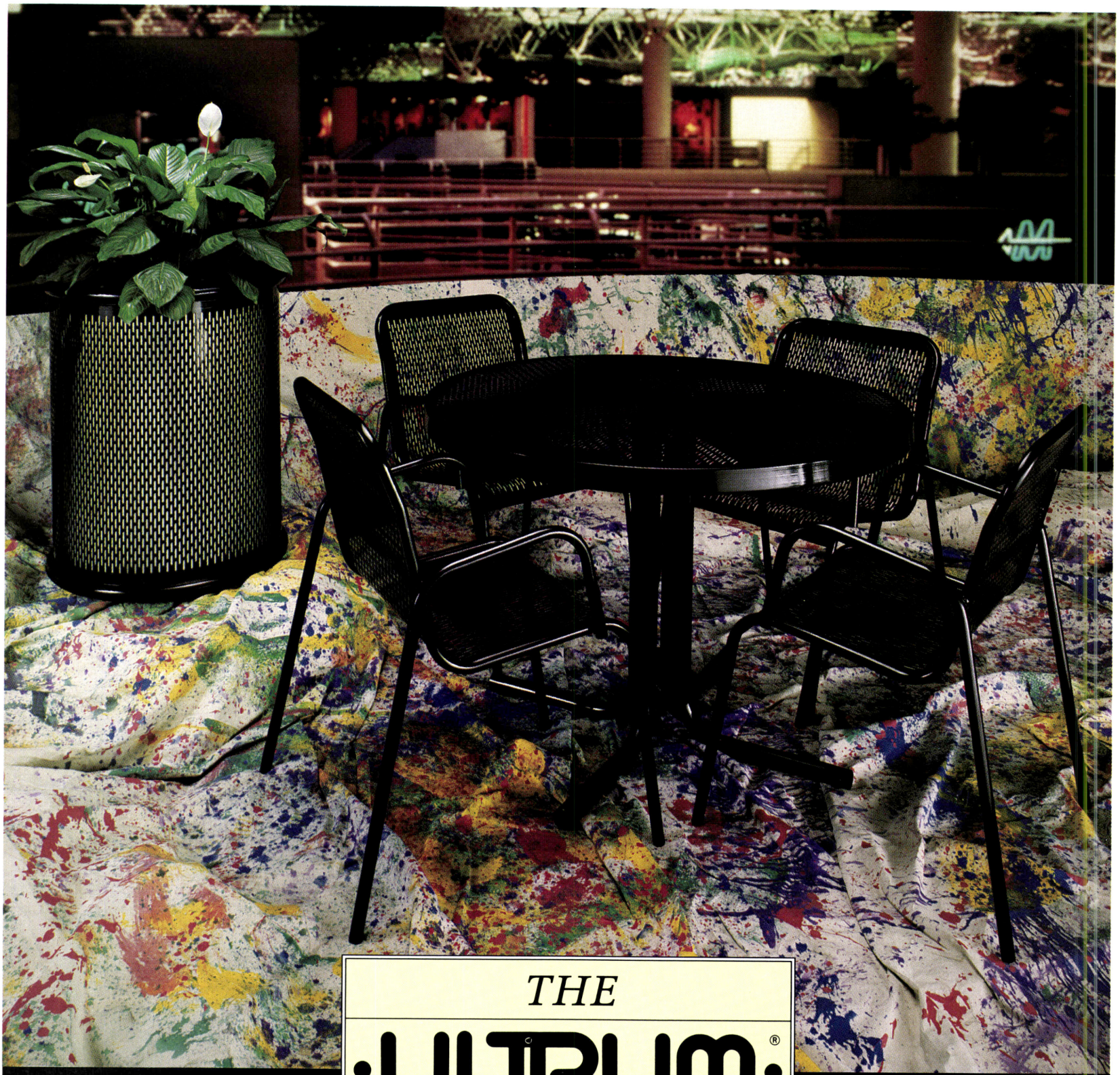
Business Address_____

City, State & Zip_____

Phone_____

Produced by AMC Tradeshows. For More Information call AMC Tradeshows at 404-220-2442

Circle **No. 341**



THE

·ULTRUM®·

COLLECTION

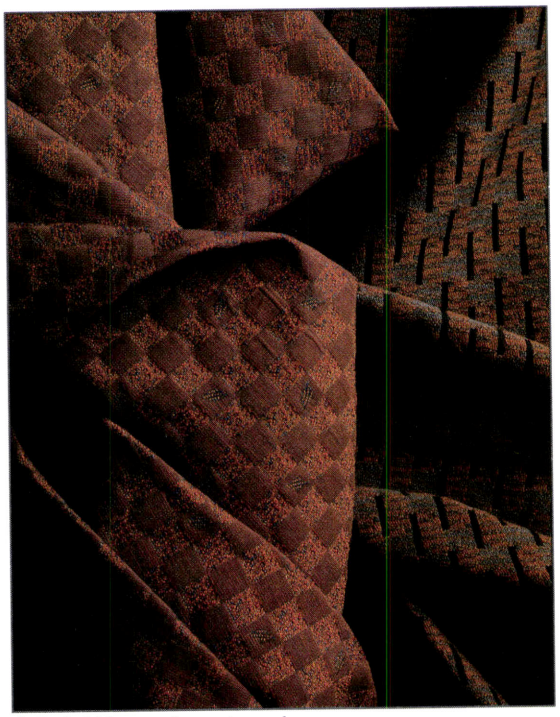
© 1990 GameTime, Inc.

Comfortable, yet durable. It's Ultrum's food court series. From seating and tables to our complete line of accessories, this series is available in wire, perforated metal and choice of woods. For our new full-color catalog, contact your Ultrum sales representative or write GameTime, Inc., P.O. Box 121, Fort Payne, Alabama 35967. 205/845-5610, telex 782-534, FAX 205/845-2649.

Circle **No. 326**

New Products and Literature

New Products and Literature
Products and Literature 150
Computer Products 159



1 *Circle 100 on reader service card*

"Marostica" and "Pavimento" from The Kristie Strasen Collection for HBF (1). "Wall Street," "96th Street," and "Fulton Street" from the Lexington Avenue Line by Jennifer Eno for Bernhardt (2). The Jhane Barnes Collection for Knoll (3).

2 *Circle 101 on reader service card*

3 *Circle 102 on reader service card*

Product Focus: Textiles

Technological advancement, renewed interest in natural material, and a concerted effort to raise design standards have produced a handful of precedent-setting textile collections. Those discussed here represent a new breed of textiles that achieve highly developed qualities of tone, dimension, and texture.

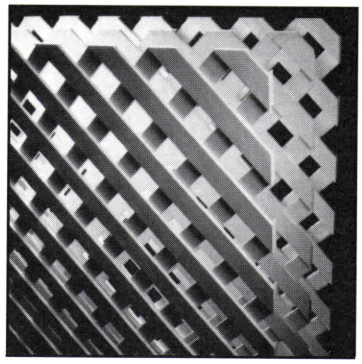
In her nature-inspired collection for Knoll (3), Jhane Barnes used a computer to generate coordinating interior and exterior workstation panel fabrics and upholstery. The computer's capacity to change proportion and color instantly allowed Barnes to manipulate organic forms into abstract elements. The textiles' spare aesthetic and large- and small-scale patterns work effectively both up close and from a distance.

Depth is also instilled in Kristie Strasen's collection for HBF (1). Strasen is inspired by the "chameleon-like" quality of fabric; drawing upon Italian floor mosaic imagery (Byzantine to Renaissance), she designed a collection of luminous colorways and patterns. By layering cotton and polyester fibers in "Marostica," for example, she has produced a textile with animated geometry.

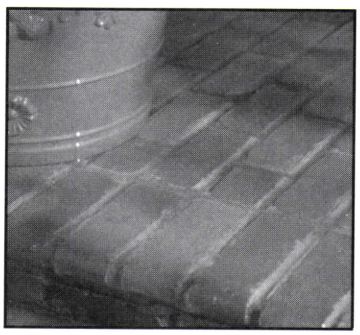
The Lexington Avenue Collection (2) by Jennifer Eno for Bernhardt, a collection based on subway mosaics, is a subtle exploitation of traditional warp and fill construction. "96th Street," for example, captures and reflects light with its satin-weave bands and diamonds.

Barnes, Strasen, and Eno have raised the ante in the contract textile industry: One hopes others will follow.

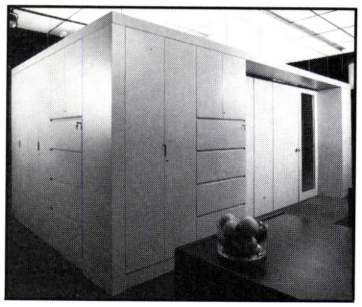
Abby Bussel ■



Interior/Exterior Lattice
"VINYLattice" for functional or decorative use is available in three weights, four patterns, and 10 colors. The synthetic material has color pigments and a UV inhibitor; it can be sawn and takes nails or screws. Cross Industries.
Circle 103 on reader service card



Brick Catalog
Special shapes, patio brick, fireplace and flue liners, brick sculpture, landscaping products, concrete masonry units, and other information on the company's 92 face brick hues and textures are included in this catalog. General Shale Products.
Circle 104 on reader service card



Storagewall System
"Archetype" is an integrated office enclosure/storage system; it includes modular, factory-assembled storage and filing cabinets, office doors, and clerestory glass. The system may be interfaced with drywall or demountable partitions. JG Furniture Systems.
Circle 105 on reader service card

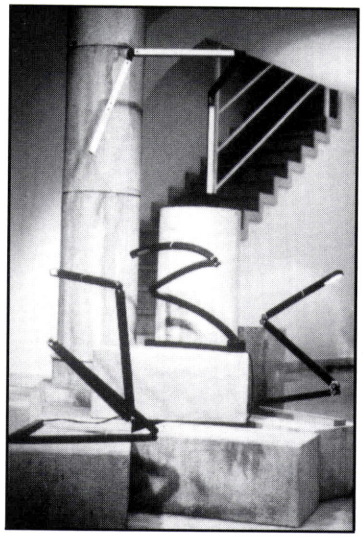
Heating System
"EconoVac" is a low-intensity infrared, vacuum-vented heating system. The ceiling-mounted radiant system is available in hundreds of configurations with system inputs ranging from 110,000 to 840,000 BTUs per hour. Roberts-Gordon.
Circle 106 on reader service card

Tinted Building Panels
Exterior facesheets for translucent panels are now available with optional tints – aqua, greenish-blue, ice blue, and rose – "Kal-tint" sheets are manufactured with a new permanent glass erosion barrier. Kalwall®.
Circle 107 on reader service card

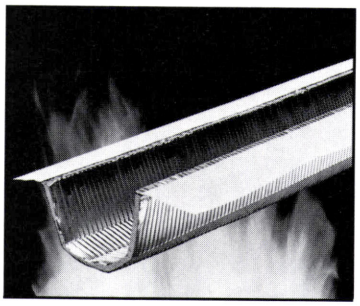
Wool Carpets Catalog
The Wool Bureau 1990/91 Specification Guide and Resource Directory provides informatiom on manufacturers, importers, and other suppliers of wool carpets and rugs. The Wool Bureau.
Circle 200 on reader service card

Solid Surfacing Guide
The 1990–1991 "Fountainhead®" solid surfacing guide is illustrated and includes application possibilities, edge treatments, and product and technical information. Nevamar.
Circle 201 on reader service card

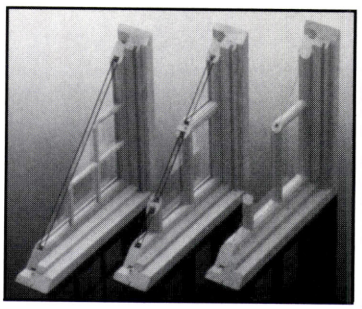
Architectural Reproductions
Reproductions of 18th- and 19th-Century architectural millwork include interior and exterior doors, small pane window sashes, plank window frames, and moldings styled after Connecticut Valley architectural elements. Architectural Components.
Circle 108 on reader service card



Articulating Lamp
A new aluminum lamp, by Viennese designer Karin Pesau, has hinged elements that twist in any direction and transmit low-voltage electrical power. Woka Lamps Vienna.
Circle 109 on reader service card

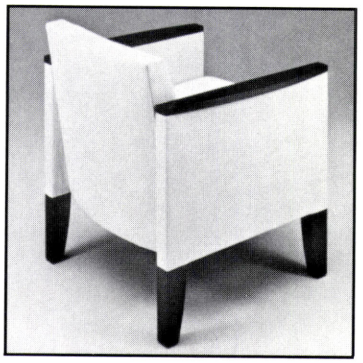


Fire Barrier System
The "FB-88 Fire Barrier" may be used for all C/S expansion-joint assemblies from one to six inches wide. It is encapsulated in stainless steel in jointless rolls up to 50 feet long. It carries a two-hour fire rating and is UL-Classified and Labeled. The C/S Group.
Circle 110 on reader service card



Window Catalog
The complete line of wood and wood-clad windows and patio doors is detailed in a new catalog; construction details, standard sizes, and information on energy efficiency are included. Marvin Windows.
Circle 202 on reader service card

Colored Grout
"Impressions" is a new line of 15 pastel-colored grouts; six beige tones, two greens, a pale blue, and two grays are among the colors offered. Custom Building Products.
Circle 111 on reader service card



Lounge Chair
The upholstered "Anniversary Lounge Chair©" has exposed cherry wood arms and legs and is 27 inches deep, 27 inches wide and 29 inches high. Mikilia.
Circle 112 on reader service card

Colored Sheet Metal Roofing
"ColorKlad" 24-gauge galvanized sheet metal – applicable for roofing, mansards, fascia, coping, gravel stop, and flashing – has a patented 70 percent Kynar®-based fluoropolymer paint finish in 15 colors. Vincent Metals.
Circle 113 on reader service card

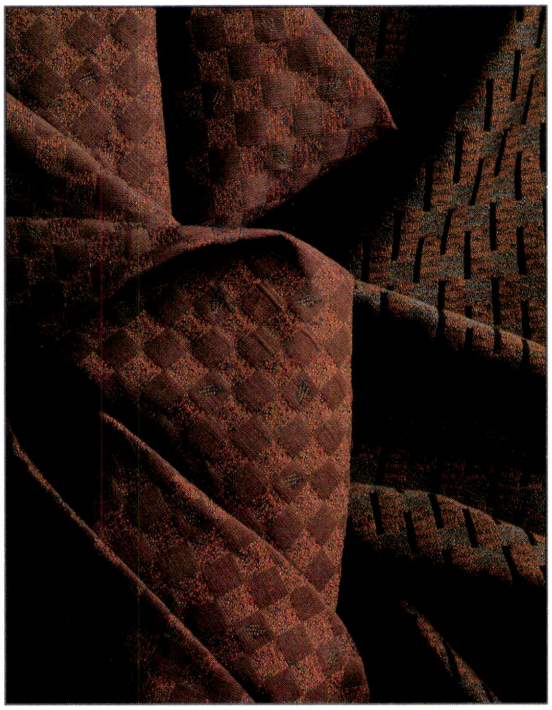
(continued on page 152)

(continued from page 150)

Construction Specifications

New Products and Literature

New Products and Literature
Products and Literature 150
Computer Products 159



1 *Circle 100 on reader service card*

"Marostica" and "Pavimento" from The Kristie Strasen Collection for HBF (1). "Wall Street," "96th Street," and "Fulton Street" from the Lexington Avenue Line by Jennifer Eno for Bernhardt (2). The Jhane Barnes Collection for Knoll (3).

2 *Circle 101 on reader service card*

3 *Circle 102 on reader service card*

Product Focus: Textiles

Technological advancement, renewed interest in natural material, and a concerted effort to raise design standards have produced a handful of precedent-setting textile collections. Those discussed here represent a new breed of textiles that achieve highly developed qualities of tone, dimension, and texture.

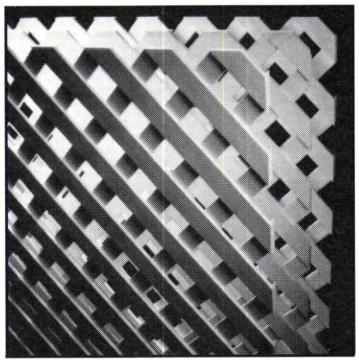
In her nature-inspired collection for Knoll (3), Jhane Barnes used a computer to generate coordinating interior and exterior workstation panel fabrics and upholstery. The computer's capacity to change proportion and color instantly allowed Barnes to manipulate organic forms into abstract elements. The textiles' spare aesthetic and large- and small-scale patterns work effectively both up close and from a distance.

Depth is also instilled in Kristie Strasen's collection for HBF (1). Strasen is inspired by the "chameleon-like" quality of fabric; drawing upon Italian floor mosaic imagery (Byzantine to Renaissance), she designed a collection of luminous colorways and patterns. By layering cotton and polyester fibers in "Marostica," for example, she has produced a textile with animated geometry.

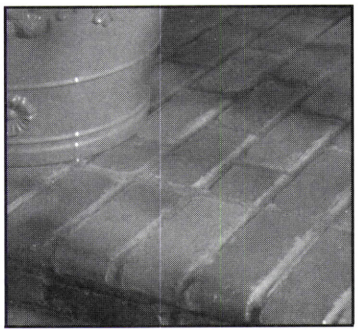
The Lexington Avenue Collection (2) by Jennifer Eno for Bernhardt, a collection based on subway mosaics, is a subtle exploitation of traditional warp and fill construction. "96th Street," for example, captures and reflects light with its satin-weave bands and diamonds.

Barnes, Strasen, and Eno have raised the ante in the contract textile industry: One hopes others will follow.

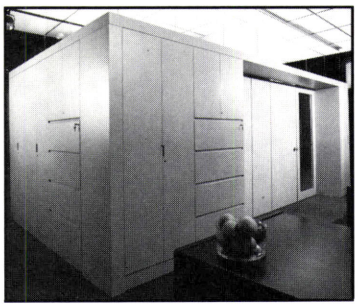
Abby Bussel ■



Interior/Exterior Lattice
"VINYLattice" for functional or decorative use is available in three weights, four patterns, and 10 colors. The synthetic material has color pigments and a UV inhibitor; it can be sawn and takes nails or screws. Cross Industries.
Circle 103 on reader service card



Brick Catalog
Special shapes, patio brick, fireplace and flue liners, brick sculpture, landscaping products, concrete masonry units, and other information on the company's 92 face brick hues and textures are included in this catalog. General Shale Products.
Circle 104 on reader service card



Storagewall System
"Archetype" is an integrated office enclosure/storage system; it includes modular, factory-assembled storage and filing cabinets, office doors, and clerestory glass. The system may be interfaced with drywall or demountable partitions. JG Furniture Systems.
Circle 105 on reader service card

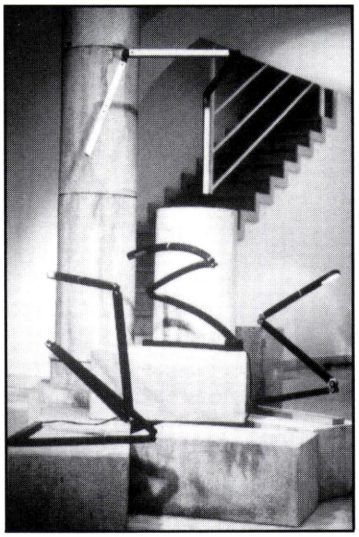
Heating System
"EconoVac" is a low-intensity infrared, vacuum-vented heating system. The ceiling-mounted radiant system is available in hundreds of configurations with system inputs ranging from 110,000 to 840,000 BTUs per hour. Roberts-Gordon.
Circle 106 on reader service card

Tinted Building Panels
Exterior facesheets for translucent panels are now available with optional tints – aqua, greenish-blue, ice blue, and rose – "Kal-tint" sheets are manufactured with a new permanent glass erosion barrier. Kalwall®.
Circle 107 on reader service card

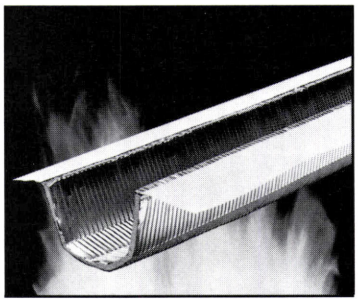
Wool Carpets Catalog
The Wool Bureau 1990/91 Specification Guide and Resource Directory provides informatiom on manufacturers, importers, and other suppliers of wool carpets and rugs. The Wool Bureau.
Circle 200 on reader service card

Solid Surfacing Guide
The 1990–1991 "Fountainhead®" solid surfacing guide is illustrated and includes application possibilities, edge treatments, and product and technical information. Nevamar.
Circle 201 on reader service card

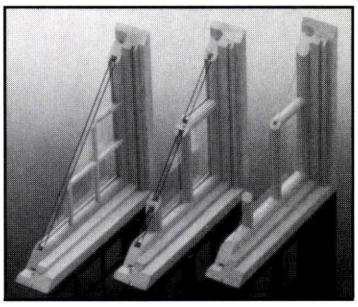
Architectural Reproductions
Reproductions of 18th- and 19th-Century architectural millwork include interior and exterior doors, small pane window sashes, plank window frames, and moldings styled after Connecticut Valley architectural elements. Architectural Components.
Circle 108 on reader service card



Articulating Lamp
A new aluminum lamp, by Viennese designer Karin Pesau, has hinged elements that twist in any direction and transmit low-voltage electrical power. Woka Lamps Vienna.
Circle 109 on reader service card

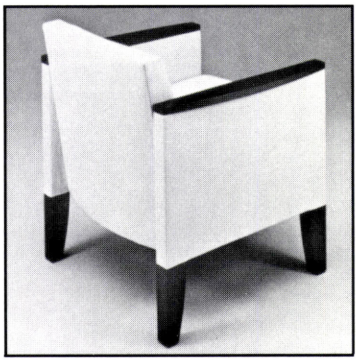


Fire Barrier System
The "FB-88 Fire Barrier" may be used for all C/S expansion-joint assemblies from one to six inches wide. It is encapsulated in stainless steel in jointless rolls up to 50 feet long. It carries a two-hour fire rating and is UL-Classified and Labeled. The C/S Group.
Circle 110 on reader service card



Window Catalog
The complete line of wood and wood-clad windows and patio doors is detailed in a new catalog; construction details, standard sizes, and information on energy efficiency are included. Marvin Windows.
Circle 202 on reader service card

Colored Grout
"Impressions" is a new line of 15 pastel-colored grouts; six beige tones, two greens, a pale blue, and two grays are among the colors offered. Custom Building Products.
Circle 111 on reader service card



Lounge Chair
The upholstered "Anniversary Lounge Chair©" has exposed cherry wood arms and legs and is 27 inches deep, 27 inches wide and 29 inches high. Mikilia.
Circle 112 on reader service card

Colored Sheet Metal Roofing
"ColorKlad" 24-gauge galvanized sheet metal – applicable for roofing, mansards, fascia, coping, gravel stop, and flashing – has a patented 70 percent Kynar®-based fluoropolymer paint finish in 15 colors. Vincent Metals.
Circle 113 on reader service card

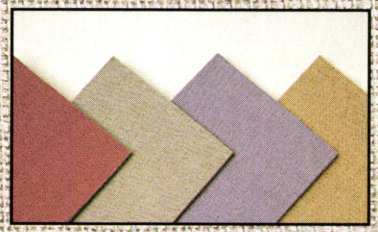
(continued on page 152)

Tack on another reason to choose Homasote:

New, elegant DesignWall™ Interior Panels.

You've always known Homasote for its great tackability. Now you can choose it for its beauty, too. Because new DesignWall panels combine superior tackability with the elegant appearance of textured fabric.

With DesignWall panels, you can create attractive, tackable walls for even the most prestigious offices and conference rooms. The panels also have sound-deadening properties. They're completely finished, ready to apply with fasteners and adhesive.



DesignWall panels come in four handsome colors: Rose, Grey, Twilight and Burlap.

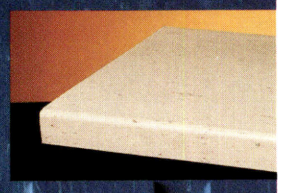
For a free sample and more information, call 800-257-9491, ext. 84 (in NJ, 609-883-3300, ext. 84).

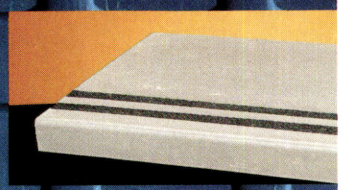
homasote COMPANY

P.O. Box 7240, West Trenton, New Jersey 08628-0240
FAX #609-530-1584

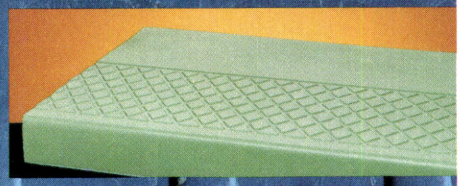
Circle **No. 344** on Reader Service Card

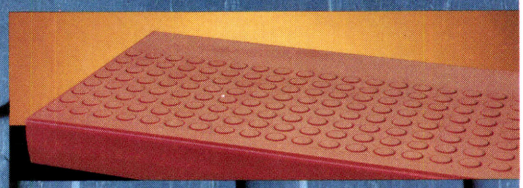
Take A Step Towards Longer Wearing
Molded Rubber Stair Treads
Choose from the industry's widest selection!
The R.C.A. Rubber Company
An Ohio Corporation of Akron, Ohio


Flat Surface Treads


Abrasive Strip Treads

Rectangular Design Surface Treads

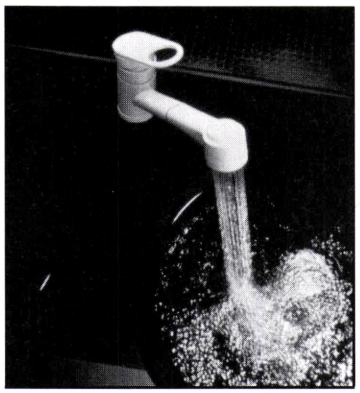

Diamond Design Treads


Target™ and LO-PRO™ Treads

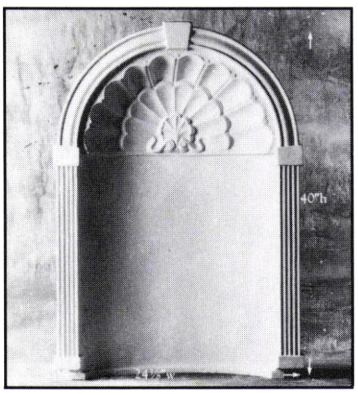
Call or write today for samples and literature!
1833 East Market St., Akron, Ohio 44305 • Phone 216-784-1291

Circle **No. 318** on Reader Service Card

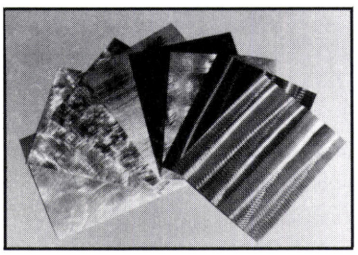
(continued from page 150)



Kitchen Faucet
This single-lever mixer from Dornbracht is available with pull-out or side spray with a polished chrome, white, black, red, almond, or brass finish. Santile International.
Circle 114 on reader service card



Decorative Plasterwork
Plaster cornices, dado rails, centerpieces, panel moldings, fireplace surrounds, niches, columns, pilasters, and architraves are among the decorative elements available. Hyde Park.
Circle 115 on reader service card

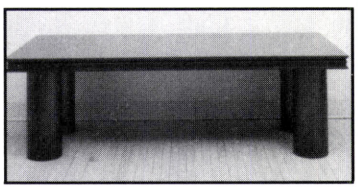


Metallic Laminates
The "Vortex" collection of solid brass or aluminum laminates is available in 2′ × 8′ and 2′ × 10′ sheets and can be applied with the same adhesive used for plastic laminates. The October Company.
Circle 116 on reader service card

Construction Specifications
The "EASYSPEC Construction Specifications" manual for residential and small commercial projects, describes construction documents and legal issues and includes sample bidding documents. Contact J. Hardy LeGwin & Associates, Publishers, 23 Pleasant Street, Newton Center, Massachusetts 02159. Cost: $134.

Office Seating
The Zen Seating System now includes a "Passivarm" model. It is available fully upholstered or with split-pad upholstery, and with a polished or powder-coated base. Panel Concepts.
Circle 117 on reader service card

Hardboard Sources Catalog
The American Hardboard Association has published a new source catalog; it lists member plants and locations, sources of hardboard product producers, associate members, AHA publications and programs, and technical product information. American Hardboard Association.
Circle 203 on reader service card



Metallic Finish Table
The "Tyrell Table" has a high-gloss metallic lacquered top with "pseudo-Greek detailing" and hammered metal legs. Quess Furniture.
Circle 118 on reader service card
(continued on page 154)

We Set The Standards That They Follow.
We were first to define workgroup CADD standards. With reference files, network support, and distributed database integration. No wonder PC Magazine says MicroStation is "a powerful package that is pointing the way to the future of multiuser CADD."
Now we're setting the pace again. With an unrivaled graphical user interface. True associative dimensioning. Integrated high-quality rendering. Sophisticated surfacing (NURBS). And much more. Now that's leading the competition!
Call 800-345-4856 for more information.
MicroStation™
INTERGRAPH
Everywhere you look.
PC MAGAZINE EDITORS' CHOICE
March 27, 1990
MicroStation PC version 3.0
Intergraph is a registered trademark and Everywhere You Look is a trademark of Intergraph Corporation. MicroStation is a trademark of Bentley Systems Inc., Intergraph affiliate. Other brands and product names are trademarks of their respective owners. Copyright 1990 Intergraph Corporation. Huntsville, Alabama 35894-0001.
Circle No. 307 on Reader Service Card

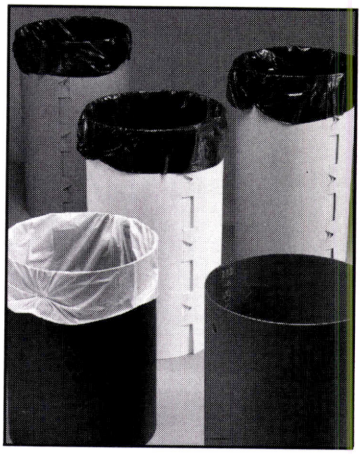
(continued from page 152)

Weatherproofing Brochure
The complete line of silane weatherproofing materials – including "Chem-trete®," "Aqua-trete®," and "Dyna-trete®" – used to protect horizontal and vertical masonry and concrete surfaces is described in a new brochure. Hüls America.
Circle 119 on reader service card

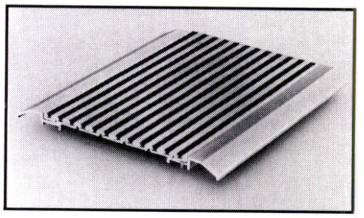
Cherry Wood Chairs
"Harpswell" armchairs and sidechairs are constructed of cherry wood and have a curved slip seat. They are 22 inches wide, 35 inches high, and 27 inches at the arm. Thos. Moser Cabinetmakers.
Circle 120 on reader service card

Rubber Flooring Literature
A 1991 brochure, *Burke Rubber Flooring: The World Stands on Our Reputation,* includes technical information, color charts, and product illustrations. Burke Flooring Products.
Circle 121 on reader service card

Concrete Skyscraper Case Study
Construction methods used in the execution of two recently completed concrete skyscrapers in Chicago are described and illustrated. Concrete Reinforcing Steel Institute.
Circle 204 on reader service card



Storable Garbage Container
The "Bag Hog" trash bag holder is constructed of industrial-grade polyethylene plastic. It comes flat and can be rolled into a cylinder and held with tabs for interior or exterior residential or commercial use. Five colors and two sizes (18″ or 24″) are available. Form Farm.
Circle 122 on reader service card



Door Saddles
The "Traction Tread®" line of door saddles is now available in polished and unpolished bronze or aluminum. The metal-grooved treads have rubber insets with two- to four-inch treads in bronze and two- to six-inch treads in aluminum. Zero International.
Circle 123 on reader service card

Wood Frame Case Study
Multi-Story Wood Frame No. 3 documents code conformance, design, engineering, and construction specifications for a multi-family senior citizen center. Western Wood Products Association.
Circle 205 on reader service card

(continued on page 159)

Why hide it?

A records center doesn't have to be hidden away far from the people who use it. With an efficient, space saving White Aisle-Saver® high density storage system, information can be near the users — in half the space — yet look terrific.

White Aisle-Saver systems can be furnished to fit in with most any office decor. Custom colors, wood laminates, designer fabrics — even smoked glass — are always available.

Aisle-Saver systems are easy to operate and user-friendly. The latest in controls and safety features, and security options, are available *today.* Tracks are enclosed and low profile to help prevent heel catching and tripping.

They're also budget-friendly systems, with short paybacks and low maintenance costs.

From a small manual system to an electrically controlled solid state system wired into building security, White has a solution.

Your White Office Systems dealer can address your needs — in productivity and aesthetics. Contact him, or call or write White Office Systems, 50 Boright Avenue, Kenilworth, NJ 07033. (908) 272-8888. Fax (908) 272-7081.

White

← Circle **No. 308** on Reader Service Card

IN TOUCH WITH WHITE.

Architect: CRSS Inc., Houston, TX; Photography: Pete Leach, Philadelphia, PA

Add the touch of elegance to your project with the natural textured image achieved by using concrete masonry units made with Lehigh White Cement. Used as interior or exterior walls, space dividers or unique exterior landscaping components, the combination of architectural concrete masonry and Lehigh White Masonry Cement expands the boundaries of architectural creativity.

Integral block cavities available in concrete masonry provide a cost saving, lighter weight unit and offer a higher capacity for energy efficient thermal insulation, fire resistance and noise control. This unique combination of properties allows the designer to create a beautiful, multi-functional building system with high economic value.

Lehigh White Masonry Cement is manufactured under rigidly controlled conditions to assure a uniform whiteness, consistent performance and reliable strength.

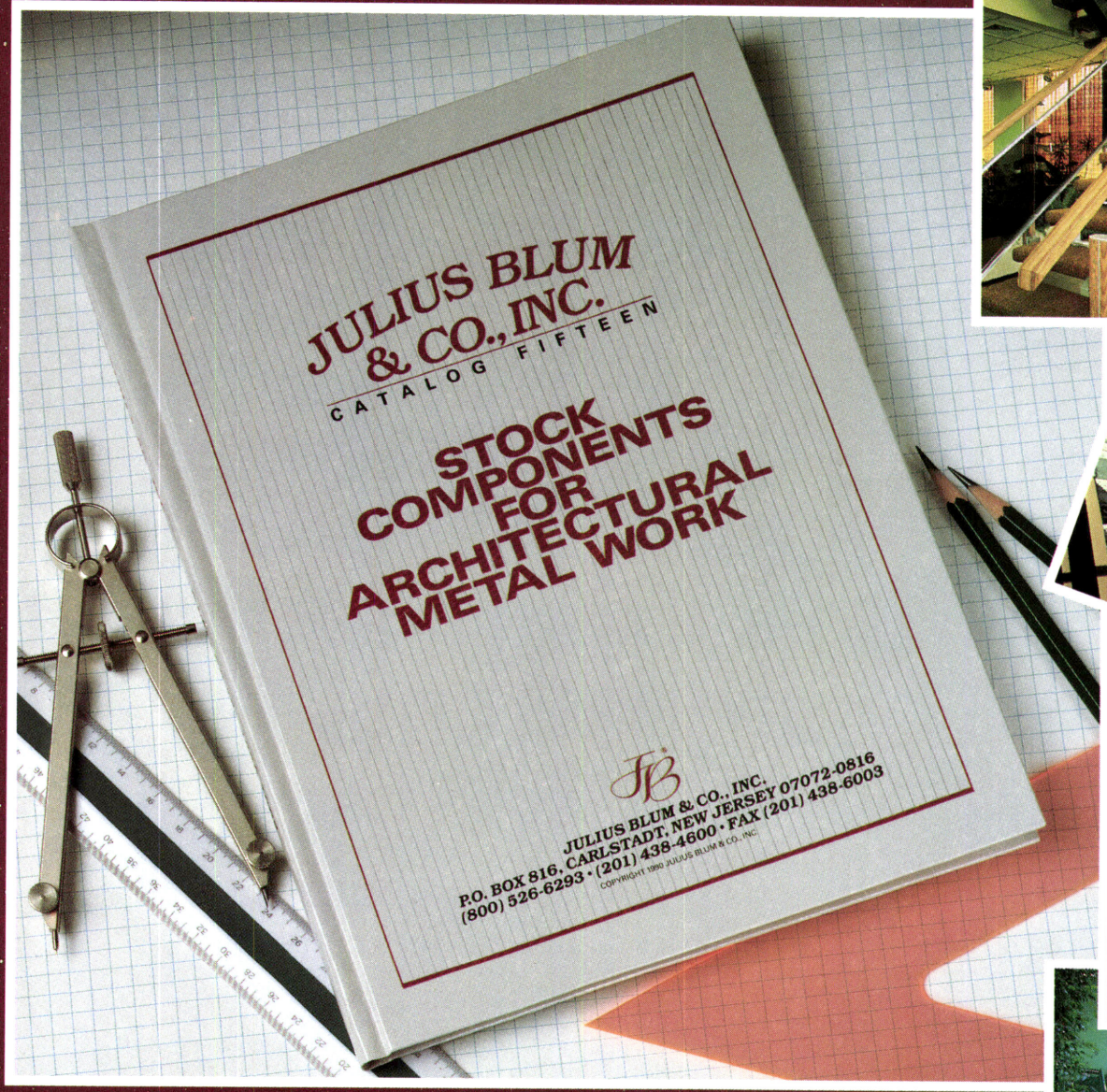
We invite you to discover more about Lehigh White Cements. For additional information or to request literature, call 1-800-523-5488 and speak to one of our representatives, or write to Lehigh Portland Cement Company, P.O. Box 1882, Allentown, PA 18105.

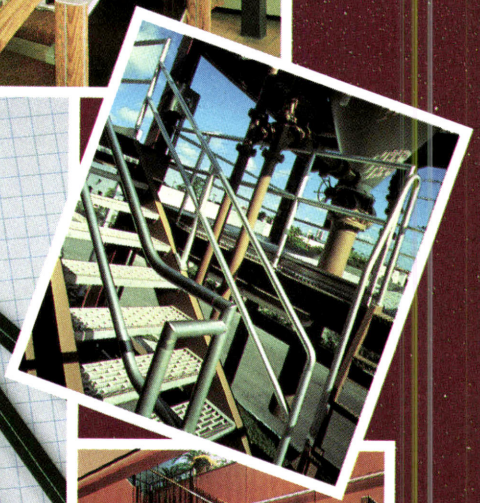
LEHIGH WHITE CEMENT

THE DESIGNERS PALETTE

Circle **No. 369**

CATALOG 15
YOUR COMPLETE SOURCE





Since 1910, Julius Blum & Co. has provided ornamental metal components of high quality to the architectural trades. Today, Julius Blum & Co. is the industry's most complete source for architectural metals. Our latest publication, *Catalog 15*, describes our full line of architectural metal components:

JB® Glass Rail — Metal railing components for use with ½" and ¾" tempered glass.

Connectorail® — Non-welded pipe railing system in aluminum, bronze and stainless steel.

Colorail® — Extruded plastic handrail in 12 stock colors and 10 stock shapes.

Carlstadt® Railing Systems — Versatile post and rail systems in aluminum, bronze, stainless steel, and acrylic/wood.

Traditional Railings — Handrail, treillage, fittings, and decorative ornaments in aluminum, bronze, steel, and stainless steel.

Elevator Cab Components — Elevator sills, handrail and brackets suitable for vertical mounting in elevator cabs.

Handrail Brackets — Wall, post and vertical mounting brackets for all handrail types.

Expansion Joints, Thresholds and Mouldings.

Tubing, Bars & Shapes in Bronze, Aluminum, Steel and Stainless Steel.

Catalog 15 also includes a complete Engineering Data section to assist in the proper structural design of various handrail systems.

Contact Julius Blum & Co. for your copy of *Catalog 15*.

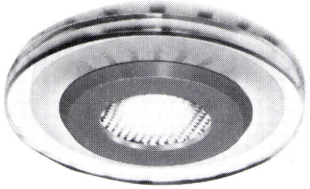
JULIUS BLUM & CO., INC.

P.O. BOX 816, CARLSTADT, NEW JERSEY 07072

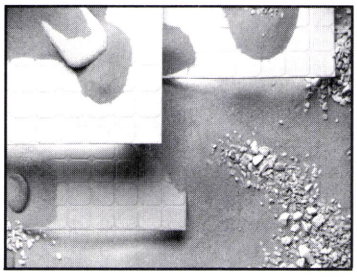
800-526-6293 (201) 438-4600 FAX: (201) 438-6003

Circle **No. 359**

(continued from page 154)



Low-Voltage Downlight
The "Jewel Light™ 8600 Series" low-voltage halogen downlight has miniaturized recessed housings with integral transformers. CSL Lighting.
Circle 124 on reader service card



Commercial Flooring
Rubber flooring with the appearance of stone is made from 100 percent virgin synthetic materials and is called "Mirage." Jason Commercial Flooring.
Circle 125 on reader service card

Computer Products: New Software Releases

View-Only Access
VIEWDRG allows Intergraph/Microstation CAD users to zoom in and out, pan, and search for text in drawings without the need to open files. The program runs on any PC system with 640K RAM. Houston Lighting & Power.
Circle 126 on reader service card

(continued on page 161)

Join Best Western's Gold Crown Club...

and the rewards can be yours.

Best Western's Gold Crown Club – it's easier than ever to earn points* redeemable for valuable awards at nearly 1900 Best Western locations in the U.S., Canada, Mexico and the Caribbean.

Just look at the values! Here's what you can earn:
• Room nights at Best Westerns in the U.S., Canada, Mexico and the Caribbean • U.S. Savings Bonds (gift certificates for non-U.S. residents) • General Rent-A-Car Certificates • Gourmet Dining Certificates

Start earning points today. There's no cost to join! Make your Gold Crown Club membership a necessary part of your travel plans.

Discover America

Best Western

Each Best Western is independently owned and operated.

Here's my application. Please enroll me in your Gold Crown Club today, at no cost to me.

Name _____

Company _____ Phone _____ Ext. _____

Please mail to my _____ Home _____ Business address

Address _____ City _____

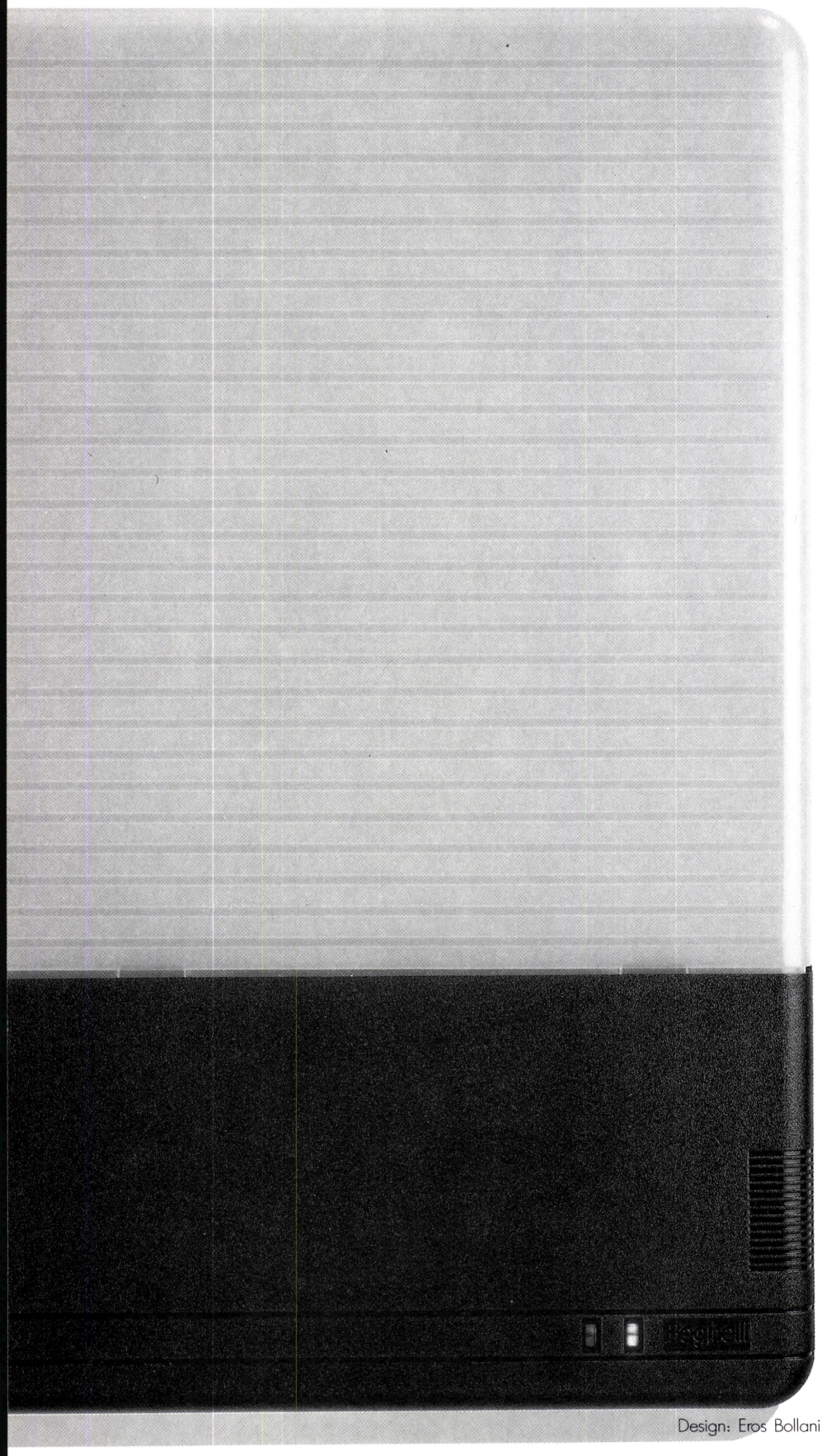
State / Province _____ Zip / Postal Code _____ Country _____

Mail to: Best Western International, Inc. Gold Crown Club
P.O. Box 3858, Holliston, MA 01746

*Gold Crown Club Points are awarded for rooms purchased at the regular rate. Points will not be awarded for discounted room rates.

Circle **No. 001** on Reader Service Card

← For more information about J.W. Peters & Sons regional advertiser
Circle **No. 321** on Reader Service Card.



Design: Eros Bollani

PRATICA INSIDE

BELLA OUTSIDE

Beghelli, the Italian leader in emergency lighting products, has now created a totally new kind of lamp: PRATICA BELLA, Practical and Beautiful. Practical because it is easy to install and maintain. Beautiful because it is a creation of Italian design, which adds a pleasant and elegant look to emergency lighting.

A very special style that is capable of integration and provides the finishing touch to your important projects.

PRATICA BELLA, available in black, white, and burgundy colors, is part of a complete line of lighting/emergency lighting products manufactured by Beghelli. These products, along with a commitment to quality/assistance and service, are now available in the United States.

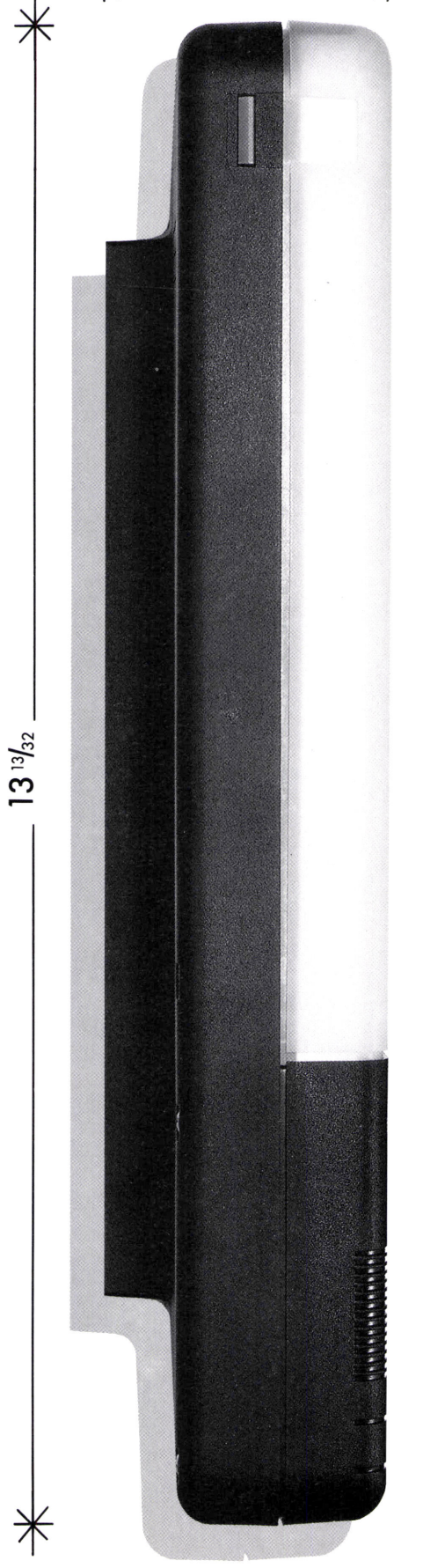
So, when you are thinking of an emergency lamp to complete your project, think of Beghelli, think of PRATICA BELLA.

Beghelli

in the darkness, a light.

Beghelli Inc. - P.O. Box 8053 - Jacksonville, FL 32216
Phone (904) 6464416

TING



(continued from page 159)

LAN Drawing Management
Drawing Manager keeps track of CAD drawings in a network environment and secures them from accidental deletion or unwanted access. Nehalem Bay Software.
Circle 127 on reader service card

Real-time Walkthrough
Virtus Walkthrough™ allows Macintosh users to manipulate 3D models using objects such as rooms and doors rather than vectors and lines to determine the path of animation. Virtus.
Circle 128 on reader service card

Graphic Conversions
More than 2000 possible graphic conversions between different software and platforms are available with HiJaak 2.0. Inset Systems.
Circle 129 on reader service card

Rendering Tool
Point-Line Renderman for IBM-Compatible systems provides the capability to retouch renderings with a "paint" option after they are completed. Point Line Graphics.
Circle 130 on reader service card

Landscape Software
Three 2D/3D modules – site design, planting design, and irrigation design – comprise LANDSCAPE Design·ware that operates in conjunction with Microstation core software on RISC-based UNIX workstations. Intergraph.
Circle 131 on reader service card

Paper Model Maker
A CAD-Makette "unfolds" 3-D AutoCAD models and adds tabs; the plotted drawings can then be cut out and folded into paper models. A CAD-Group.
Circle 132 on reader service card

Measurement Conversion
Pop an Inch is a memory-resident pop-up calculator that is capable of over 200 different unit-measurement conversions. WORKHORSES.
Circle 133 on reader service card

(continued on page 163)

Circle **No. 347** on Reader Service Card

CAROLINA

FAMILY

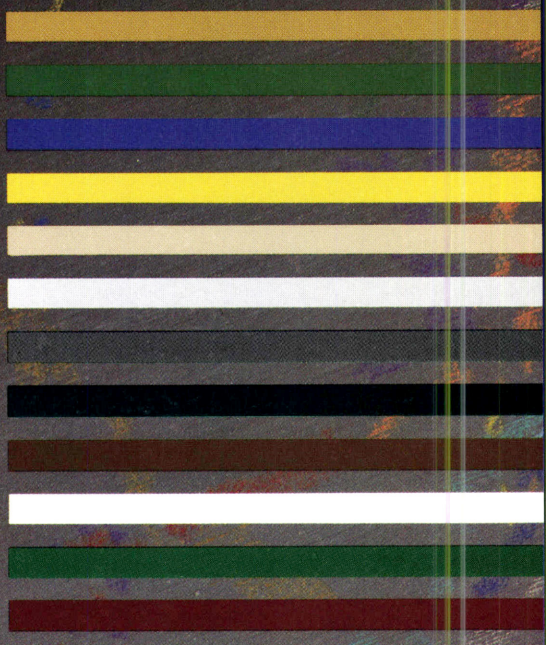
by LSI LIGHTING SYSTEMS

HATTERAS™ SERIES

KIAWAH™ SERIES

HILTON™ SERIES

ACCENT STRIPES



The first family in architecturally styled outdoor lighting.
Call today for complete details —
1-800-782-3202.
In Ohio call **1-513-793-3200**.

lsi lighting systems™

LSI LIGHTING SYSTEMS
A Division of LSI Industries Inc.
P.O. BOX 42728, CINCINNATI, OHIO 45242

Circle **No. 366**

(continued from page 161)

2D to 3D
Karel*MATE ARCHITECTURAL uses a database to automatically generate 3D views from 2D CAD drawings on PC-DOS, Phar Lap, MAC/OS, Sun Sparc, and OS/2 platforms. Karel*MATE.
Circle 134 on reader service card

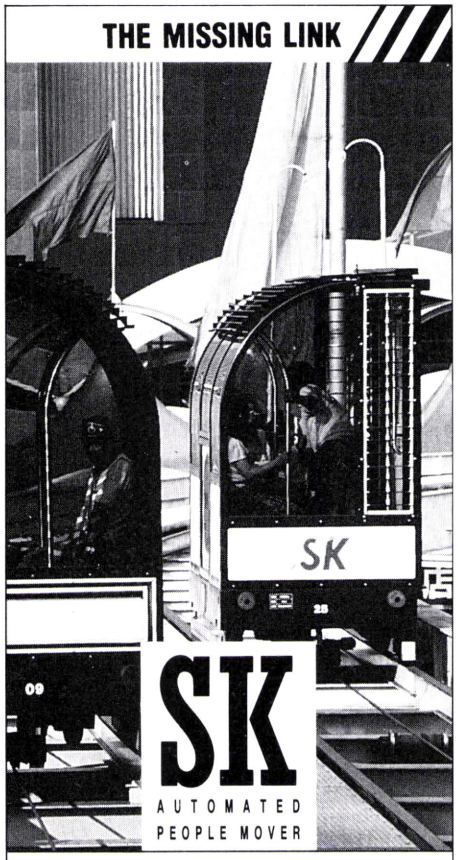
Project Scheduling
PANORAMA is a multifunctional menu-driven project management software built on the ORACLE relational database foundation that supports color graphics. Bechtel.
Circle 135 on reader service card

New CAD Release
DRAWBASE Release 107 combines DOS-extender technology and 32-bit processing to increase speed and memory on DOS-based 386 and 486 machines. CADworks.
Circle 136 on reader service card

Facilities Database
The Network & Resource Manager is a facility management tool for the Macintosh that combines drawings with a database to track information such as the location of personnel, equipment, and wiring. Aperture.
Circle 137 on reader service card

Icon maker
X-Lib allows users to capture an unlimited number of symbols or drawings from AutoCAD files and stores them in a graphic library for future use. EMT.
Circle 138 on reader service card

Video Images
Video images can be captured and manipulated in desktop publishing or presentation graphics software with Util-Eyes©. Chorus.
Circle 139 on reader service card



SK, the short-distance automated people mover for cost-effective and reliable transportation that meets *your* needs. *1991 SWEET'S. BUYLINE # 6425.*

soulé corp
1054 31st Street, N.W.
Washington, D.C. 20007
(202) 337-6929
Fax: (202) 337-2011

1-800-237-6891

Circle **No. 349** on Reader Service Card

DON'T SETTLE.

When your contractor tried to substitute rock maple for birdseye maple on the specs, you said no.

When the client wanted crown moldings inside your Bauhaus beachhouse, you said no.

And if your painting contractor wants to use an ordinary, less expensive primer instead of X-I-M, say no to that, too.

X-I-M is the toughest, best-adhering Primer/Sealer/Bonder made. It makes the top coat bond beautifully to the surface, impervious to the elements. And since your work is also about beauty, function and longevity, it's a match made in heaven.

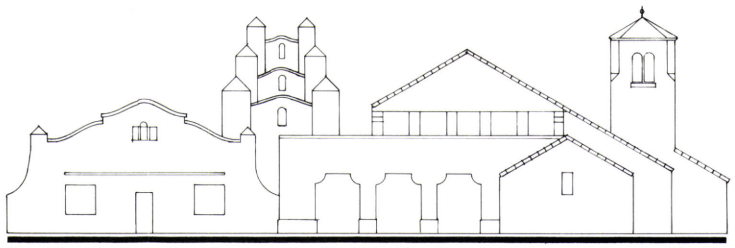
Call now for your free product review and introduction to X-I-M's X-Theory . . . the technical difference. 1-800-521-8894, in Ohio 216-871-4737.

X-I-M. Ultra-premium architectural products. Don't settle for less.

X-I-M . . . When Ordinary Primers Are Not Enough.™

X-I-M®

Circle **No. 346**



PERRIS • CIVIC • CENTER
DESIGN COMPETITION

Located in the Inland Empire of California, Perris is a rapidly developing city with a population of 25,000 that is projected to grow to a population of 150,000 by the year 2010. To provide municipal services for the expanding urban area, to create a center of civic activity, and to promote a new image reflecting the pride and visionary thinking of its citizenry, the City of Perris wishes to undertake a design competition for its Civic Center for the purpose of selecting an overall design concept and an architect/landscape architect team to undertake a phased building program.

The Perris Civic Center will include new buildings in conjunction with reuse of current structures. The 16-acre site will eventually contain approximately 200,000 square feet of buildings for City Hall functions, City departments and agencies, police department and civic facilities with parking, parks and gardens.

The City of Perris is seeking collaborating teams of architects and landscape architects interested in providing design services for the new Civic Center. The design competition will be a three-phase process, as follows:

I. Submittal of Qualifications and Statement of Design Intent (due 2/15/91).

II. Selection of Competitors (three to five teams will be invited to participate in the Design Competition).

III. Design Competition (90-day period for preparation and presentation of a design.).

Those teams selected to participate in Phase III will be paid an honorarium of $10,000 each. Competition packets and submittal requirements are available by written request only to:

Mr. Donald J. Stastny, AIA AICP
Professional Advisor
Perris Civic Center Design Competition
c/o City Manager's Office
101 North "D" Street
Perris California 92370

Books *(continued from page 136)*

Tension Structures: The Engineers' Contribution to Contemporary Architecture, *The Building Centre Trust, London, 1990, CERCI Communications, VHS, (80 mins.), $294.50, £155 purchase.*

Tension structures garnered lots of attention in the 1960s and 1970s. They continued with the structural experimentalism of folded plates, hyperbolic paraboloids, and geodesic domes of the 1950s, and fell in sync with the search for alternative architectures in the 1960s and early 1970s. After an energy crisis and recession, architecture in the 1980s turned to business-as-usual, with little innovation for its own sake or in the service of design. This new release assures us that tension structures are still with us and are more sophisticated than ever.

The release contains two tapes and a collection of supporting articles, ranging from an overview to calculation methods, with enough integral equations to make a structural engineer wince. The video itself requires no mathematical background and is exceptionally well produced. The narrator, Dr. Mike Barnes of the Lightweight Structures Unit of City University (London) opens the discussions of system types with laboratory demonstrations of physical models. Coverage moves to the field with on-site interviews of designers and engineers. They discuss the problems of erection and of connecting structural members to one another and to the weather membrane, as well as the visual successes and failures of these. One engineer suggests that architects can contribute most in the design of joints.

The video format lends itself well to the topic – at least for an architectural audience – with the program's emphasis on concept, form, and detail. The producers felt no need for some upbeat sound track: This is a straightforward presentation, with lots of ideas, information, interviews, and compelling visuals. While tension structures still exist outside the mainstream of construction, the technology has matured and waits to be used. This package is an effortless introduction to the field.

Kenneth Labs ■

Figure in a Landscape: A Conversation with J.B. Jackson *produced by Janet Mendelsohn & Claire Marino for Direct Cinema Limited, Los Angeles, 1987, VHS, (46 mins.), $85.00 rental, $250.00 purchase.*

J.B. Jackson's insights on the way Americans use the landscape are splendidly interpreted in this production: Everyday scenes of highways, suburban neighborhoods, and gridded farmland become more appealing than we've assumed, both because of the quality of the cinematography and the analysis of Jackson. Viewers accompany him at mobile home parks, commercial strips, and placid small towns; archival footage provides a historical reference for the contemporary landscape.

Over the past four decades, Jackson has uncovered the order implicit in the vernacular landscape: "I like sameness and familiarity," he says, and finds humanity's interventions on the earth, from a farm field to a shopping center, more interesting than uninhabited terrain. *Figure in a Landscape* (priced for libraries, if not individual consumers) pays homage to vernacular culture as well as to Jackson. After an introduction to his career as a writer and teacher, the film traces a chronology of the way Americans structure the land, from the church-centered towns of 17th-Century New England to today's office parks.

Jackson's topical range is more accessible and diffused than the work of more academic writers. He observes without passing judgment; polemics on politics and aesthetics don't enter his discourse. Instead, he looks thoughtfully at how people structure the land without benefit of architects, and uncovers patterns few pause to notice.

Philip Arcidi ■

OUR FIVE YEAR GUARANTEE IS OUR LEAST IMPRESSIVE OFFERING.

IBM, Greensboro, NC • Exterior: LATICRETE Panel System • Architect: Gwathemy/Siegel and Associates, Inc. • Panel Fabricator: David Allen Company, Raleigh, NC

Which explains why our Ceramic Tile and Stone Installation Systems are specified 1st by Architectural firms*

For over 35 years, LATICRETE International has been the world leader in the manufacture of quality installation systems for ceramic tile and stone. We're so confident of the quality of our products that we are offering the unimaginable — *an exclusive 5 year guarantee!* No other mortar manufacturer can offer it. Our guarantee is simple — should the product fail, we will replace the installation at our expense — *labor and materials.* This even includes challenging installations on exterior facades and pools. Why take chances with your reputation and the owner's dollars?

For complete details call TOLL FREE (800) 243-4788 ext 235 and ask for Architectural File 230.12.

*Source: Building Research Bureau's Independent Architectural Survey March 1989

LATICRETE INTERNATIONAL, INC.
1 LATICRETE PARK NORTH • BETHANY • CT 06525-3498 USA
TELEPHONE (203) 393-0010 • TOLL FREE (800) 243-4788
TELEX 96-3541 LATICRETE BTHY • TELEFAX (203) 393-1684

Circle **No. 370**

ANNOUNCING NEW FEDERAL COURTHOUSE BOSTON, MA

The General Services Administration in cooperation with the U.S. Courts will be soliciting firms for the design of the New Federal Courthouse in Boston, MA. The building will contain approximately 400,000 net usable square feet and will house the Federal Courts and other court related activities in Boston. The building will contain 30 Courtrooms, Judges' Chambers, Marshals' Facilities including holding cells, office space for Clerks and Attorneys and inside parking. The site will be identified at the time of award of the design contract.

Consideration will be given to architectural/engineering firms or joint ventures on a nationwide basis. However the selected firm must have or establish an operational office within the Metropolitan Boston area where the project team will operate and all contract documents must be produced. We plan to issue the public notice in the Commerce Business Daily (CBD) on or about December 13, 1990 with the submission of SF264/255's on or about January 15, 1991. Interested parties must respond to the CBD notice to be considered.

Inquiries about this announcement should be directed to the Project Liaison:
Conrad Schallenberg (212) 264-4242.

U.S. General Services Administration
Public Building Service
26 Federal Plaza—16th Floor
New York, NY 10278

REPRINTS

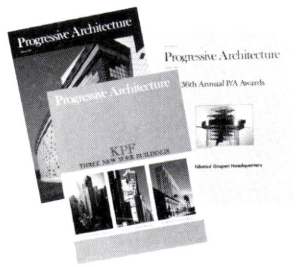
You have a year . . .

from the date of this issue in which to order reprints of P/A articles.

Reprints are a dynamic marketing device to promote the accomplishments of your design firm.

We will print these promotional materials on top quality coated bond paper with P/A's prestigious logo on the cover page.

We can print brochures in black and white or handsome four color. The minimum order is 1,000 copies.



For additional information, reprint costs, or assistance with layout call:

Gerry Katz
(203) 348-7531.

Progressive Architecture

Penton's Video Library

An exclusive new feature for companies that want to distribute their video cassette presentations to the architectural marketplace. Only $900 per video listing.

Contact: **216/338-1078**
Don Buckner **Fax: 216/338-1084**
Penton's Video Library
15086 Hill Drive
P.O. Box 75
Novelty, Ohio 44072-9526

Advertising

PENTON'S VIDEO LIBRARY (PVL) . . . carefully reviews videos from sponsor organizations to assure you of their significant content and professional production.

- Experts in your field prepare unbiased reviews.
- PVL offerings from time to time, may be:
  Lending Library Videos: Return in 15 days (no penalty if not returned)
  Free Video: No return expected.
  Video For Sale: The organization offering the video will contact you for purchase order.
- PVL prefers to distribute videos via United Parcel Service, so please include a street address.
- PVL may be unable to fulfill every request for Lending Library and Free Videos.

Sign System

The Graphic Blast System, described in a 7-minute video, carves any typeset or drawn design into any material. Brass, stainless steel, aluminum, marble, and tough thermoset plastics, with a "Life-of-the-Building" or "Life-of-the-Equipment" warranty, are recommended for interior uses such as directional signs and equipment control panels. For exterior signs, a variety of woods—redwood, western red cedar, and treated pine—or 3-ply fiberglass is suggested. Aluminum framing is available for exterior ground- or wall-mounted signs. In addition, the Graphic Blast System can be used on furniture, plaques, memorials, glassware, and changeable directories.
Lending Library Video

Best Manufacturing
Sign Systems
Montrose, Colorado

Circle **No. 373** on Reader Service Card

Panel System

Prefabricated curtain walls are essential components of modern construction. This video demonstrates how the Laticrete Panel System is used in the fabrication of exterior wall panels. A veneer of almost any material, including marble, brick, or metal, can be applied to a high-strength cement building board using Laticrete installation materials. The video also shows testing procedures used by Laticrete to ensure that the materials withstand extremes of weather.
Video For Sale

Laticrete International
Bethany, Connecticut

Circle **No. 374** on Reader Service Card

Engineering Copier

The special copying needs of an A/E office are addressed in a video describing the Dietzgen 636S engineering plain paper copier. An automatic feeder holds 24" by 36" sheets; a large feeder is available which holds 36" by 48" sheets. The copier can handle foam core, onionskin sketch paper, blue lines, and poor quality originals, including ones which are torn or pasted-up. Time and money can be saved when these jobs are performed in-house, rather than sent out. The copier can make 5 copies per minute in the single-copy mode and even more with its automatic feeder.
Free Video

Dietzgen Corporation
Des Plaines, Illinois

Circle **No. 375** on Reader Service Card

P/A Classified

Situations Open

The College of Architecture announces a new position in Design and Theory of Architectural Technology at rank of Assistant or Associate Professor. The person will teach studio and seminar on the subject of architectural theory as it relates to technology in both the undergraduate and the new graduate research programs. The successful applicant must be able to connect the subject area with design and pursue research in architectural technology theory. Applicant should have professional and teaching experience. Knowledge and experience in computer applications are highly desirable.

Also, a new First-Second year Assistant/Associate Professor new position in architectural design is announced. The position calls for Foundation Program (Years 1 and 2) teaching in design studio and seminar. Experience and knowledge in computer applications are highly desirable. It may be tenure track or visiting 2-year appointment. Terminal, professional degree in Architecture or the equivalent is required. Preference is given to applicants with teaching and professional experience.

The College of Architecture is composed of 25 diverse and dedicated faculty members, an extensive distinguished visiting architects program, and 275 students. It offers both an undergraduate 4+1 program and a graduate research program focusing on Theory of Architecture and Theory of Technology. The College seeks individuals committed to working with colleagues in providing a holistic, innovative architectural education and the generation of new knowledge in the field.

Send cover letter describing approach to teaching and subject with vita and names of five references to: **Charles C. Hight, Dean, College of Architecture, UNC Charlotte, Charlotte, NC 28223.** Closing date is February 15, 1991.

Affirmative Action/Equal Opportunity Employer.

BOSTON • ARCHITECTVRAL • CENTER

The Boston Architectural Center (BAC) invites nominations and expressions of interest for the position of PRESIDENT. The President, as CEO, is responsible for developing, recommending, articulating and implementing policies approved by the Board of Trustees, and is to provide the leadership and management essential to achieve the school's mission.

In its 101st year, the BAC is the Nation's only accredited degree-granting, concurrent work curriculum program in architecture. Almost all teaching for its 800 students is done in the evening by a volunteer faculty drawn from the practicing design community. Its enrollment policy remains essentially open. Occupying its own buildings in the heart of the Back Bay, the Center also offers a program in interior design and a wide range of continuing education classes.

The BAC seeks an outstanding individual to lead the school into the next century inspiring a new level of excellence in design education - an individual with vision and energy, demonstrated leadership, administrative and educational abilities who is sympathetic with the Center's principles. She or he should possess qualities necessary to work with all constituencies within the Center, including highly motivated students, faculty and staff, while strengthening the BAC's links with the practicing profession and the community at large.

While an understanding of and dedication to the architectural and design professions are important, the BAC is sincerely interested in persons with ability regardless of their field of specialization.

Nominations and expressions of interest should be forwarded to:

Maurice N. Finegold, AIA, Chair
Presidential Search Committee
Boston Architectural Center
320 Newbury Street
Boston, Massachusetts 02115

The committee will accept inquiries until February 1. The President is to be selected in early 1991 and is to assume the office on July 1, 1991.

The Boston Architectural Center is an equal employment affirmative action employer and encourages women and under-represented minorities to submit nominations and expressions of interest.

Situations Open
Proposals Invited
Educational
Opportunities
Services . . .

You can reach more qualified professionals in P/A Classifieds.

For more information, call Mary Mulach at

(216) 696-7000.

Don't Wait . . .
FAX YOUR ORDER NOW!

To reserve space, FAX your order to Penton Classifieds,

FAX: (216) 696-4135

ARCHITECTURAL TECHNICIAN: Construction Management Experience, Degree, Minimum of 4 years Experience, must speak French. Resume only to Job Service, 1234 South Main Street, Salt Lake City, Utah 84147. Job Order #3918605.

HAVE A HAPPY & PROSPEROUS 1991!

ASSISTANT TO CAMPUS PLANNER

Northeast Missouri State University

Assist the Northeast Missouri State University Campus Planner in the programming and design supervision for renovations and new construction for campus facilities.

Serve as liason between University, Architects, Engineers, and Contractors.

Qualifications: Bachelors Degree in Architecture. Two years experience in architectural office, work experience with academic facilities and experience with client contact is desirable. Please send resume to:

Mr. Douglas Winicker
Campus Planner
Northeast Missouri State University
Kirksville, Missouri 63501

EOE

P/A Classified

Situations Open

WASHINGTON STATE UNIVERSITY - SCHOOL OF ARCHITECTURE seek applicants for four full time tenure track or temporary faculty positions: Effective August 1, 1991.

Design, three faculty positions in the area of architectural design and related disciplines. The positions will be filled as permanent tenure-track positions or temporary visiting professors at the Assistant or Associate Professor level. Bachelor and Master degrees and professional license required. At least one degree should be a professional degree in architecture. Excellence in teaching and architectural practice preferred. Teaching assignment could include undergraduate and graduate courses and would typically mean an architectural design studio plus one additional course each semester. The additional area of demonstrated expertise for teaching and research may include one of the following: housing, CADD, construction, business/practice or environmental technologies. Other advanced degrees such as Ph.D are desirable. Salary commensurate with qualifications and experience.

Design Coordinator, a faculty position for the Spokane Architecture/Urban Design program. The position will be filled as a permanent tenure-track at the assistant or associate professor level. Bachelor and Master degrees in architecture and/or urban design required. Ph.D., professional license and demonstrated ability in teaching and research preferred. Assignments would include design studio teaching in upper-division undergraduate and graduate levels, plus teaching in one of the following areas: interior design, landscape architecture, CADD, urban theory/development. The candidate will be expected to coordinate the School's academic program in Spokane with other educational institutions, the profession and activities of interior design and landscape architecture programs of the University. Salary commensurate with qualifications and experience.

Send a letter of application, a statement of specific teaching/research interest and qualifications, curriculum vitae, a portfolio of professional work and names of three references to: Chair, Faculty Search Committee, School of Architecture, Washington State University, Pullman, WA 99164-2220. Applications will be reviewed beginning **January 28, 1991** until the positions are filled.

WSU is an EEO/AA educator and employer. Women and minorities are encouraged to apply.

SYRACUSE UNIVERSITY School of Architecture is conducting searches for the following expected full-time positions beginning Fall 1991:

DESIGN THEORY - Professor, Associate Professor, or Assistant Professor; tenure track or tenured position. Candidates should have experience in teaching design and design theory, have a professional degree in Architecture with advanced studies in architectural history/theory, and have published evidence of exceptional promise in creative design and scholarship.

ARCHITECTURAL DESIGN - Assistant Professor of Architecture; tenure track positions. Teaching responsibilities include design studio and one of the following specializations; drawing, design theory, computer aided design, structures, building technology, or construction management/professional practice. Candidates should demonstrate a capacity to teach undergraduate and graduate studios, have a professional degree in architecture with experience in professional practice, and have an interest in pursuing intellectual goals through scholarship, teaching and practice.

Interested candidates should send curriculum vitae, a statement of interest and goals, and the names of at least three references, by February 15, 1991, to: **Thomas K. Davis, Chair, Faculty Search Committee, 103 Slocum Hall, School of Architecture, SYRACUSE UNIVERSITY, Syracuse, NY 13244-1250.** AA/EOE.

FACILITIES PLANNER: Under the guidance of the Director of Facilities Planning the Facilities Planner will be responsible for the management and coordination of a portfolio of building and renovation projects of varying size and complexity from pre-inception stage through design development, including identification of client need, program preparation, development of activity analyses, diagrammatic layouts, and cost analysis for new construction and renovation. The Facilities Planner must have a general working knowledge of building codes, proved competence in the planner-developer role, and excellent oral and written presentation skills. Professional registration is an advantage, although not a requirement. MINIMUM QUALIFICATIONS: Degree in Architecture with a Masters in Planning, Business Administration or related field, minimum 5 years relevant professional experience and familiar with computer applications. Salary Range: in low $30's. Starting date: as soon as possible. Send resume and names of 3 references by 1/25/91 to: **R.A. Bennett, Director of Planning, Cleveland State University, E. 24th & Euclid Ave., Cleveland, OH 44115.** Equal Opportunity Employer, m/f/h.

For Sale

Avail. Immed. (1) Cad System 386 Comp., Nec. Monitor, H.P. Plotter 7570 1 yr. old. (2) Basic Cadmax w/plotter 7580 and more. For pricing please contact Charlotte Dalton 609-665-6400 ext. 3070.

TO ANSWER BLIND BOX ADS

Respond to:

Progressive Architecture
Job Mart – (Assigned Number)
P.O. Box 1361
600 Summer Street
Stamford, Connecticut 06904

LIGHTED SLIDE STORAGE

800 950 7775

$ Turn Your Used $ Equipment In To CASH!
Advertise in Penton Classifieds.
Call Mary Mulach at
(216) 696-7000.

Situations Wanted

SENIOR ARCHITECT/DESIGNER... creative... efficient...skilled in research/design/construction, extensive background in commercial, residential, recreational, public service projects, seeks interesting work; multilingual, experience abroad, Boston-based, will travel. Contact: **Progressive Architecture, Job Mart, Box 534.**

Situations Wanted

Principal of Award winning Canadian Architectural Firm, US citizen, $2.0+ Million annual billings seeks opportunity to relocate to US at partner level. Experience includes individual healthcare projects to $60 Million, Commercial/Office to $55 Million, Industrial to $20 Million, Retail to $10 Million. Management of up to 70 staff. Fully CADD literate. Licensed: NY, WI, Ontario, British Columbia. NCARB Certified, M. Arch. (Hons), M. Urban Planning (Hons). Age: 40. Reason for relocation: Tax structure, children. Respond to: **Progressive Architecture, Job Mart, Box 533.**

P/A Classified

Situations Open

Assistant or Associate Professor, Interior Design, CORNELL UNIVERSITY. Tenure track faculty position, 70% teaching/30% research, in the BS and MS programs. Responsibilities include history of interiors courses, interior design studios and research and publication in interior design. Multi-disciplinary department with undergraduate and graduate programs in Interior Design, Facility Planning & Management and Human Environment Relations. Qualifications: Master's or Doctoral degree in Interior Design or related discipline. Design history or historic preservation preferred. Completion of NCIDQ exam desirable. Salary open. Starting August 1991. Submit detailed resume; names, addresses, and telephone numbers of three references. Portfolio and publications may be requested later. Deadline Feb 1, 1991 or until position filled. Direct all inquiries/applications to: Prof Sheila Danko, Chair, Search Committee, Department of Design and Environmental Analysis, New York State College of Human Ecology, CORNELL UNIVERSITY, Ithaca, New York 14853-4401, 607/255-2168. Cornell University is an affirmative action/equal opportunity employer.

THE CHAIR
Department of Architecture
THE OHIO STATE UNIVERSITY

The Ohio State University invites applications and nominations for the Chair of the Department of Architecture. The educational program of the department emphasizes teaching, research and professional practice. Ohio State seeks a person who can give energetic support and leadership to a faculty dedicated to academic excellence in architectural education.
Individuals will be evaluated on the basis of demonstrated ability in teaching, administration, professional practice and research. This is a full-time tenured appointment. The position will be available July 1, 1991. The salary is competitive and negotiable. Address nominations, or send resume, statement of academic interests, and three references to: **Professor Michael Passe, Chair, Architecture Chair Search Committee, The Ohio State University, 190 West 17th Avenue, Columbus, Ohio 43210**

The Ohio State University is an Affirmative Action/Equal Opportunity Employer. Women and minorities are strongly urged to apply.

Advertising Rates

Situation Open advertisements: $200 per column inch, per your layout. Maximum 30 words per column inch. Maximum 6 column inches. Display style advertisements are also available in fractional page units starting at ¼ page and running to full page. Commissionable to recognized advertising agencies. No charge for use of box number.

Situation Wanted advertisements: $85 per column inch. Maximum 30 words per column inch. Non-commissionable. No charge for box number.

Check should accompany the advertisement and be mailed to **Mary Mulach, Progressive Architecture Classifieds, 1100 Superior Ave., Cleveland, OH 44114. Telephone: 216/ 696-7000, Ext. 2584. Ads may be telecopied: 216-696-1267.**

Insertions will be accepted no later than the 1st of the month preceding month of publication. Copy to be set due seven days earlier.

Penn State's Department of Architecture anticipates availability of tenure track and visiting positions at the assistant or associate professor levels to teach architectural design beginning Fall 1991.

Emphasis is on inquisitive design and criticism with ability to teach in related areas of 1.) theory, 2.) history, 3.) technology, or 4.) management. Desirable credentials include: advanced professional degree in architecture, or equivalent education, practice and teaching; evidence of teaching competence; high quality design; research and publications; and professional registration.

Applications received by January 15, 1991 will be assured consideration. However, all applications will be considered until positions are filled. Submit curriculum vitae and names and addresses of three references to: **Professor Peter Magyar, Department Head, 206 Architecture Unit C, Box PA, University Park, PA 16802.** Affirmative Action/ Equal Opportunity Employer. Women and Minorities are Encouraged to Apply.

Educational Opportunities

Columbia University
Graduate School of Architecture, Planning and Preservation

Master of Science in Advanced Architectural Design

Master of Science in Architecture and Urban Design

These programs offer outstanding young professionals who hold the B Arch or M Arch degree the opportunity to enter into intensive post-graduate study. Each program is three terms, consisting of summer, autumn and spring terms.

In the Advanced Architectural Design Program (formerly Building Design), students engage the mind in a complex definition of architecture and confront culture, knowledge, and intuition in the making of an architecture that goes beyond stylistic issues to satisfy larger conceptual, social, and human values.

In the Urban Design Program, students expand their vocabulary for designing and shaping the form of the city by exploring diverse issues such as urban morphology, the public domain, land use, and large-scale development in the context of New York City, a world city that is the ideal laboratory for design experimentation.

Deadline for application: February 15, 1991

For information and applications write or call:

Office of Admissions
Columbia University
Graduate School of Architecture,
Planning and Preservation
400 Avery Hall
New York, NY 10027
212 854 3414

Business Opportunity

LET THE GOVERNMENT FINANCE your new or existing small business. Grants/loans to $500,000. Free recorded message: (707) 448-0330. (PC5)

FAX YOUR ORDER!
To Advertise in
Penton Classifieds,
FAX: (216) 696-4135

FULLY APPROVED UNIVERSITY DEGREES! Economical home study for Bachelor's, Master's, Ph.D., **fully approved** by the California Superintendent of Public Instruction. Prestigious faculty counsels for independent study and life experience credits (5000 enrolled students, 400 faculty). **Free information -** Richard Crews, M.D. (Harvard), President, *Columbia Pacific University*, Department 2A61, 1415 Third Street, San Rafael, CA 94901. Toll free: **(800) 227-0119:** California: **(800) 552-5522;** or **(415) 459-1650.**

P/A Classified

Situations Open

University of Tennessee - Knoxville. The School of Architecture is seeking candidates for up to five (5) positions as full-time, one-year Visiting Lecturers for AY 1991-92. Salary commensurate with experience. The appointments will begin on August 1, 1991. Candidates should be prepared to teach design as a rigorous inquiry holistically addressing both cultural and environmental influences impacting the built environment. Candidates shall also be expected to teach in a related field of expertise as well as engage in scholarship, research and/or practice.

Applicants should have a M. Arch Degree, or a B. Arch with experience in teaching and/or practice. Senior faculty or practitioners seeking to extend their experience, as well as recent graduates, are encouraged to apply. Please send a curriculum vitae, portfolio, and the names, addresses, and phone numbers of three references to: **Faculty Search Committee, c/o Dean's Office, College of Architecture and Planning, 217 Art and Architecture Building, 1715 Volunteer Blvd., The University of Tennessee, Knoxville, Tennessee 37996-2400.** Review of applications will begin on February 1, 1991, and continue until the positions are filled. The University of Tennessee, Knoxville is an EEO/AA/Title IX/Section 504 employer. We encourage applications from women and minority candidates.

UNIVERSITY OF CALIFORNIA, SAN DIEGO

School of Architecture

THE POSITIONS: New School of Architecture, under the leadership of Adele Naude Santos, seeks core of founding faculty to develop and implement curriculum, research unit, and new facility. The UCSD School of Architecture has the opportunity to create a new model for architecture education and research and seeks faculty interested in innovative and creative program development. The School at UCSD will be a research-based institution and faculty energies will initially be directed toward developing new educational tools and new design prototypes at a variety of scales. Faculty members will be expected to be continually and effectively engaged in research/creative activity of distinction. Seeking up to 4 full-time ladder-rank positions at Associate Professor or Full Professor levels (tenured).

SALARY RANGES: Associate Professor $43,100-48,300 and Full Professor $51,400-91,300 for nine-month appointments. Salary dependent on qualifications and experience. Positions begin July 1, 1991. AA/EOE.

QUALIFICATIONS: Candidates must have a strong record of publications and/or creative accomplishment. For full professor appointments, distinction at the international level is required; for associate professor, national and/or international recognition is required. Strong record of publication and/or creative activity and demonstrated teaching effectiveness at graduate level is required. Candidates should have a body of accomplishment in one of the following areas: history of architecture, theory, representation, design, structures, or construction.

TO APPLY: Application Deadline February 15, 1991.

Send resume to:

Search Committee
School of Architecture 0084
University of California, San Diego
La Jolla, CA 92093-0084

Position in Urban Design & Environmental Planning

The School of Architecture & Planning, University of New Mexico seeks candidates for tenure track appointment at Assistant or Associate rank. Position emphasizes natural systems in large scale site planning and urban design. Master's degree in architecture, landscape, urban design or planning required. Review of applications begins March 1, 1991. Contact: **Search Committee, School of Architecture & Planning, UNM, 2414 Central SE, Albuquerque, NM 87131, (505) 277-2903.** UNM is an AA/EEO employer.

ARCHITECTURAL MANUFACTURER'S SALES REPS WANTED

National company, recognized leader with excellent reputation. We're looking for more ways to get our product specified - can you help? If you call on Specifiers, Designers, or Architects and have a following with other interior/decorative lines in caseworks, cabinets or fixtures, let's talk. Please send a brief history of your firm, lines carried and territory covered. **Repond to: Progressive Architecture, Job Mart, Box 532.**

Faculty Positions University of Florida

The U.F. Dept. of Architecture anticipates Fall 1991 positions in History, Theory, Environmental Technology, and/or Undergraduate Design. A terminal degree in the specialty is required; Ph.D. and professional experience is desirable. Contact: Fred Morgan, Chair, Faculty Search Committee, Department of Architecture, University of Florida, Gainesville, FL 32611, (904) 392-0215. Deadline for all materials is 1/28/91. AA/EOE.

RECRUIT TOP TALENT

by advertising in the P/A Job Mart.

For rates and closing dates, call Mary Mulach

at (216) 696-7000.

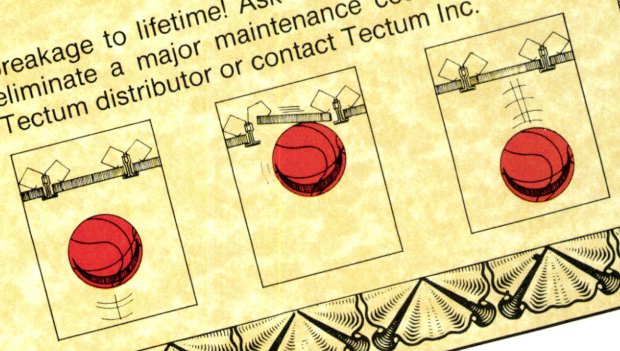
The best ceiling system warranty in the industry just got **BETTER!** Just think... you may never pay for a replacement panel again!

Lifetime Warranty

FREE BROCHURE

TECTUM® ACOUSTI-TOUGH CEILING SYSTEM™

In April 1986 we introduced the Acousti-Tough Ceiling System with a limited 5-year warranty against panel breakage. It was an instant hit with schools, where panel replacement is a major maintenance cost item. In 1988 we increased the warranty to 10 years—unheard of in the industry. Now, with installations around the country proving Acousti-Tough Ceiling Systems can take it in gyms, locker rooms, corridors and public areas, we're extending our limited warranty against panel breakage to lifetime! Ask for details today, and eliminate a major maintenance cost. Call your Tectum distributor or contact Tectum Inc.



105 South Sixth Street
P.O. Box 920 • Newark, OH 43055
(614) 345-9691 • FAX (614) 349-9305

TECTUM INC.

Circle **No. 306** on Reader Service Card

THE STATE GOVERNMENT OF WESTERN AUSTRALIA
AND
THE CITY OF PERTH

INVITE YOU TO ENTER THE

PERTH CITY FORESHORE

URBAN DESIGN COMPETITION

THE FORESHORE OF PERTH CITY IS A BEAUTIFUL PART OF ONE OF AUSTRALIA'S MOST ATTRACTIVE CITIES. IT ALSO SEPARATES THE CENTRAL CITY FROM ITS RIVER. THIS IS AN EXCITING OPPORTUNITY TO PRODUCE CREATIVE DESIGN IDEAS WHICH WILL BRING THE CITY BACK TO ITS RIVER.

FIRST PRIZE A$50,000, PLUS 3-YEAR CONTRACT, OTHER PRIZES TOTALLING A$40,000.

THIS IDEAS COMPETITION IS OPEN TO ALL ARCHITECTS, URBAN DESIGNERS, LANDSCAPE ARCHITECTS, PLANNERS AND ENGINEERS. IT IS ENDORSED BY THE ROYAL AUSTRALIAN INSTITUTE OF ARCHITECTS, ROYAL AUSTRALIAN PLANNING INSTITUTE AND AUSTRALIAN INSTITUTE OF LANDSCAPE ARCHITECTS.

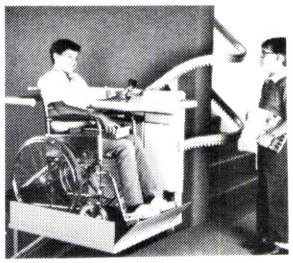
JURORS: JOHN DE MONCHAUX, DEAN OF THE FACULTY OF ARCHITECTURE AND PLANNING, M.I.T. U.S.A. ANNE BEER, PROFESSOR OF LANDSCAPE ARCHITECTURE, UNIVERSITY OF SHEFFIELD, U.K. LEN STEVENS, PROFESSOR OF CIVIL ENGINEERING, UNIVERSITY OF MELBOURNE, AUSTRALIA. TONY EDNIE-BROWN, ARCHITECT, PERTH, AUSTRALIA. RUTH REID, GERALDINE MELLETT, COMMUNITY REPRESENTATIVES.

REGISTRATION BY 1700 HOURS 22nd FEBRUARY 1991. THE BRIEF PACKAGE (INCLUDING VIDEO TAPE) DISTRIBUTED 1st MARCH 1991. ENTRIES CLOSE 1700 HOURS 31st MAY 1991. JUDGING 10-16th JUNE 1991. ENTRY FEE: A$200.

REGISTER BY SENDING CHEQUE, MONEY ORDER OR BANK DRAFT IN FAVOUR OF PERTH CITY FORESHORE PROJECT TO: THE EXECUTIVE OFFICER, THE PERTH CITY FORESHORE PROJECT TEAM, DEPARTMENT OF PLANNING AND URBAN DEVELOPMENT, ALBERT FACEY HOUSE, 469 WELLINGTON STREET, PERTH 6000, WESTERN AUSTRALIA. FACSIMILE: (09) 321 1617 PHONE: (09) 264 7777

When employee and visitor traffic includes wheelchairs:

CARRIER–LIFT
INCLINED PLATFORM LIFT

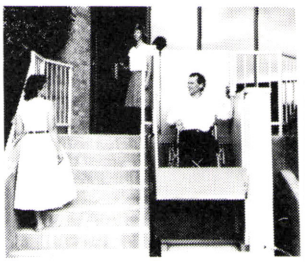


Install the durable performance of American Stair-Glide products!

The ideal solution to barriers imposed by stairs, the **CARRIER-LIFT Inclined Platform Lift** carries a seated passenger or person in a wheelchair up or down straight run stairways or around corners between two or more levels of stairs.

We offer a wide range of **PORCH-LIFT Vertical Platform Lifts.** Our nineteen models are the largest and most versatile line-up in the industry. We offer 5 different product groups with lifting heights up to 12 feet. They are the alternative to low-rise elevators and ramps.

PORCH-LIFT
VERTICAL PLATFORM LIFT



Dept. PA-0191

AMERICAN STAIR-GLIDE CORPORATION
4001 E. 138th Street • Grandview, MO 64030
816-763-3100
FAX 816-763-4467 • TOLL FREE 1-800-383-3100

Circle **No. 325** on Reader Service Card

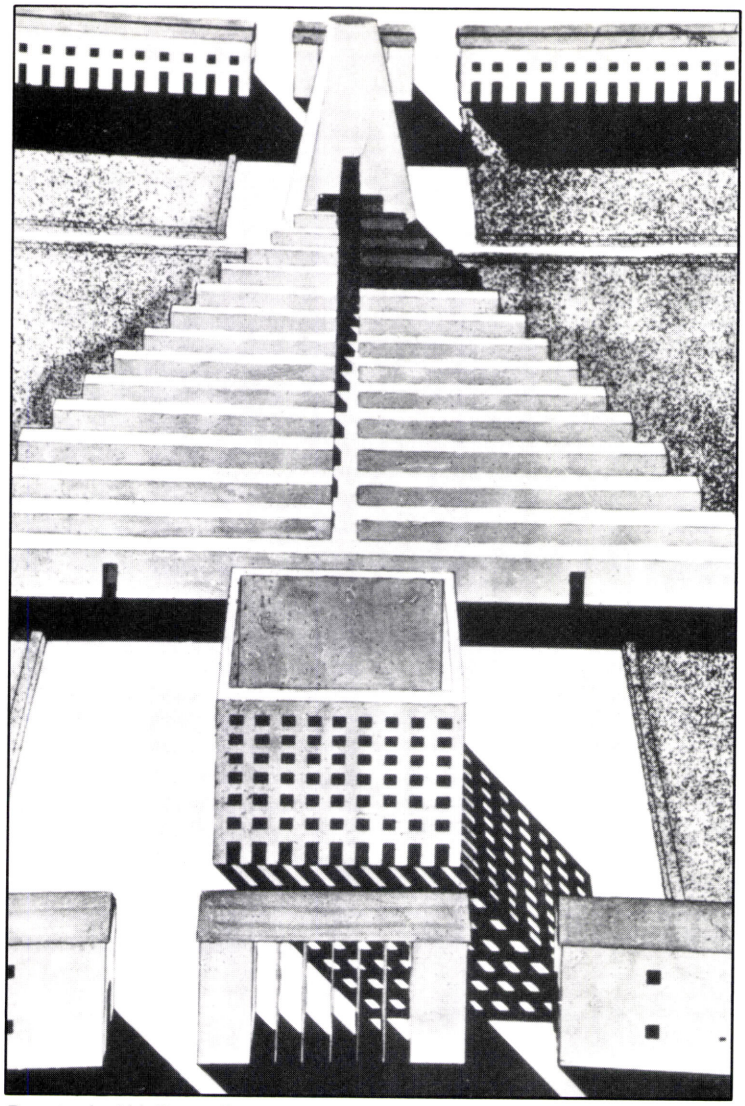
HEWI by W&W Nylon Railing Systems.

Marketed and erected by W&W throughout the United States.

W&W GLASS PRODUCTS LTD.
300 Airport Executive Park, Spring Valley, NY 10977-5238
1-800 GLASWAL (914) 425-4000 (in NY) Fax: (914) 425-6156

GLASS SYSTEMS

Circle **No. 313**



Drawing by Aldo Rossi of his cemetery at Modena: a phantasmal atmosphere.

One of our editors, in Italy to work on a February article featuring two projects by Aldo Rossi, recalls a morning spent meandering through the cemetery in Modena. Rossi's de Chirico-like drawings for his expansion to Costa's old cemetery have a quality of unreality that is surpassed only by the phantasmal atmosphere of the real thing: At every turn the unearthly abuts the down-to-earth.

In late autumn the vast compound, situated along a country road, is almost continually wreathed in fog. Trucks barrel out of the mist, and are swallowed up again. In the silence that follows, solitary figures of elderly women, bundled in dark coats, emerge from the vapor on bicycles, heading for the iron gates clutching flowers in their hands. The porter, deserting her lodge (and her table laid with tarot cards and dog-eared fashion magazines), complains about the pace: five funerals this morning alone! In the gravel forecourt men in overalls trundle used (but now empty) caskets on a forklift. Walking along the sublimely stark concrete colonnade of the linear building that forms one edge of Rossi's compound, the air fills with a rooster's crowing from the farm next door. Within the long buildings, the dead are stacked in tiers on both sides of narrow galleries. In keeping with tradition, many of the tombs bear photographs, the more recent ones in color: There's a young fellow with Carrera sunglasses, waving a cigarette; a blonde in a slinky purple cocktail dress, her epitaph in oversized gilt italics (Paola...1949-1989). Among the living, the only youngish face is one's own.

. . .

Does anyone make New Year's resolutions anymore? Many of us have found our resolve so weak that we scarcely make it out of the first week in January without losing track of that checkbook, eating something cholesterol-laden, or settling down into another year of spiraling procrastination. This year, we're starting with a small resolution of great service to our readers: We resolve not to fill this page with digs at pizza magnate/increasingly disinterested architecture patron Tom Monaghan, cheap shots at the Prince of Wales, or needless, irrelevant items about Frank Lloyd Wright. (We vented our spleen on the last subject on this page in November.) There. Watch this space to chart our progress, and get those french fries away from here.

. . .

Our editor in charge of the P/A Affordable Housing Initiative (page 51), returned recently from a trip to Cleveland to make preparations and wrote the following:

"What is architecture? Architecture is meeting with the owner on the site, convinced you've found the perfect property, while a police bust is going on less than 30 feet away. Architecture is explaining the project to a neighborhood group, only to find one vocal person who, late into the night, refuses to believe anything you say. Architecture is wading through the building code in vain for that one dimension the building official said was most critical. Architecture is being told by one person in city hall that the approvals are assured, and by another person in city hall that they are not, by one person in the neighborhood that there will be no opposition, and by another person in the neighborhood that there might. So what is architecture? It is wondering some days if there aren't easier ways to make a living."

. . .

All right, we know what we said about Frank Lloyd Wright a few paragraphs ago, but you can cast the first stone if you would pass up an item that involves not only Wright but also J. Edgar Hoover and a "baldheaded Soviet mystic." The Arizona Republic recently acquired a copy of the FBI's five-inch-thick file on the Lord of Taliesin, which included a memo from Hoover accusing Wright of operating a "religious cult that followed the teachings of one George [sic] Gurdjieff." (Georgi Gurdjieff was Olgivanna Wright's dance teacher, and Mrs. Wright brought many of his holistic teachings to Taliesin.)

"The memo quoted the source as saying that the 'foundation held dances to the moon' and told the students how to think and forced them to attend 'certain meetings which had nothing to do with the study of architecture'" according to the Republic story by Carol Sowers. (Except for the "dances to the moon" part, it reminds many of us of our own architectural education.) The less frivolous accusations, which had been aired in public previously, charged Wright with Communist sympathies and with encouraging his Fellows to evade the draft.

As for the "religious cult" business, Taliesin officials denied the charges, albeit reverently. ■

P/A ADVERTISERS' INDEX JANUARY 1991

AFM Corp. 73
Accugraph Corp. 66
Adams Rite Manufacturing Corp. . . . 40
American Stair Glide Corp. 171
Andersen Corp. 62, 63
Armstrong World Industries C2, 1
Autodesk, Inc. 29

Beghelli, Inc. 160, 161
Belden Brick Co. 70
Best Manufacturing Sign Systems . . 166
Best Western International 159
Julius Blum & Co., Inc. 156
Brite Vue Glass Systems, Inc. 144

C/S Group 27, 137
C-Cure Chemical Co., Inc. 72
Carlisle SynTec Systems 64
CertainTeed Corp. . . . . 68R - 69R
Chicago Light Fair 147
Circle Redmont 142
Copper Development
Association, Inc. . . . . .55 - 60

Design Competition: City of
Perris, CA 164
Design Competition: New Federal
Courthouse, Boston, MA 166
Design Competition: Perth City
Foreshore Competition 171
Dietzgen Corp. 166
Dover Elevator Systems 18, 19
DuPont Co. - Fibers . . . . . .33 - 38
DuPont Co. - Polymers 50

Ebco Manufacturing Co. 14
Eliason Corp. 42
Expoconsul International, Inc.,
AEC Expo West 1991 32

Florida Tile 155
Follansbee Steel Corp. C3
Forms + Surfaces 8

GameTime, Inc. 148

HEWI, Inc. 140
W.P. Hickman Co. 43
Homasote Co. 151

illbruck 28
Intergraph Corp. 153

Kawneer Co., Inc. 13, 15, 17
Kimball Office Furniture Co. 74, 75
Koh-I-Noor Rapidograph, Inc. . . 46, 47

LSI Lighting Systems 162
Laticrete International, Inc. . . 165, 166
Laufen International, Inc. 145
Lehigh Portland Cement Co. 155
Ludowici-Celadon, Inc. 76
Lutron Electronics Co., Inc. C4

Marble Institute of America 12
Marvin Doors 20, 21
Marvin Windows 138, 139
Mountain Lumber Co. 161

Nevamar Corp. 2, 3

J.W. Peters & Sons, Inc. . . .158A-158H
Petersen Aluminum Corp. 22
Pflow Industries, Inc. 30
Pittsburgh-Corning Corp. 10
Protective Treatments, Inc. 143

R.C.A. Rubber Co. 152
Raceway Components, Inc. 4
Rizzoli International Publications . . .69
Rolscreen/Pella Windows
& Doors 44, 45

Sargent/Essex Industries, Inc. 61
Sarnafil, Inc. 141
Season-All Industries, Inc. 146
Sherwin-Williams Co. 39
S. Siedle & Sohne 6, 7
Soulé Corp. 163
Steelcase, Inc. 48, 49

Tajima, Inc. 41
Tectum, Inc. 171
Tischler Und Sohn 71

W & W Glass Products, Ltd. 172
White Storage & Retrieval
Systems, Inc. 154

X-I-M Products, Inc. 163

Zero International, Inc. 16

Note: R or W after numbers denotes material that appears in regional editions only.

Advertising Sales Offices

Stamford, Connecticut 06904:
600 Summer Street, P.O. Box 1361
203-348-7531 *Fax 203 348 4023*

Robert J. Osborn
Vice President and Publisher

Paul McKenna
Assistant to the Publisher

Richard A. Strachan
Sales Manager

James J. O'Brien, Thomas K. Healy,
Charles B. Selden, *District Managers*

Atlanta, Georgia 30326:
3400 Peachtree Road, NE-Suite 811
Lennox Tower
404-237-5528 *Fax 404 237 1372*
Harmon L. Proctor, *Regional Vice President*
Ronald L. Miller, *District Manager*

Boston, Massachusetts:
600 Summer Street, P.O. Box 1361
Stamford, CT 06904 *203-348-7531*
Thomas K. Healy, *District Manager*

Chicago, Illinois 60601:
2 Illinois Center Bldg, Suite 1300
312-861-0880 *Fax 312 861 0874*
Brian Keenan, Timothy Shea
District Managers
Joan Willse
Market Development Manager
Gail Lisac, *Sales Service*

Cleveland, Ohio 44114-2543:
1100 Superior Ave.
216-696-7000 *Fax 216 696 8765*
John F. Kelly, *Western Sales Manager*

Dallas, Texas:
2 Illinois Center Bldg, Suite 1300
Chicago, IL 60601
312-861-0880 *Fax 312 861 0874*
Brian Keenan, *District Manager*

Denver, Colorado 80222:
4155 East Jewell, Suite 202
303-753-1901 *Fax 303 692-0219*
Albert Ross, *District Manager*

Los Angeles, California:
16255 Ventura Blvd, Suite 300
Encino, CA 91436
818-990-9000 *Fax 818 905 1206*
Michael T. Grennan, *District Manager*

New York, New York 10168:
Chanin Building, Suite 900
122 East 42nd Street
212-867-9191 *Fax 212 867 5893*
James J. O'Brien, Charles B. Selden
District Managers

Philadelphia, Pennsylvania:
600 Summer Street, P.O. Box 1361
Stamford, CT 06904 *203-348-7531*
Charles B. Selden, *District Manager*

San Francisco, California 94010:
840 Hinckley Road, Suite 233
Burlingame, CA 94010
415-692-1381 *Fax 415 692-7406*
Susan M. Werner, *District Manager*

St. Louis/Kansas City:
2 Illinois Center Bldg., Suite 1300
Chicago, IL 60601
312-861-0880 *Fax 312 861-0874*
Timothy Shea, *District Manager*

Hong Kong, China
China Consultants International (H.K. Ltd.)
Suite 905 Guardian House
32 OI Kwan Road, Happy Valley
Hong Kong, China
Telephone: 5-833-2181
Fax: 852-5-834-5620

Italy:
Publizeta
Via Corticella, 216/6
40128 Bologna
Telephone: 051/320309-325452
Fax: 051-320309
Roberto Zucchini

Paris, France:
Bel Air Building, 331A
58 Rue Pottier
78150 Le Chesnay, France
Telephone: 39-63-32-32
Telex: 696-373 *Fax 39-63-3120*
Yvonne Melcher, *Manager*

Spain:
IDG Communication France
Immeuble La Fayette
CEDEX 65 Paris La Defense 5
France
Telephone: 49-04-78-00
Fax: 0-11-33 149 047 878
Francois Xavier Chaussonniere
Claude Bril

Tokyo, Japan 101:
Bancho Media Service
Dai-Ichi Nisawa Bldg 5th Floor
3-1 Kanda Tacho 2-chome
Chiyoda-ku
Telephone: 03-252-2721
Telex: J-25472
Fax: 011-81-3-252-2780
Genzo Uchinda, *President*

United Kingdom:
Wood Cottage, Shurlock Row
Reading, RG10 OQE, England
Telephone: 0734-343302
Telex 848800 Techno G
Fax 011-44-734-343848
Malcolm M. Thiele
Managing Director, U.K.